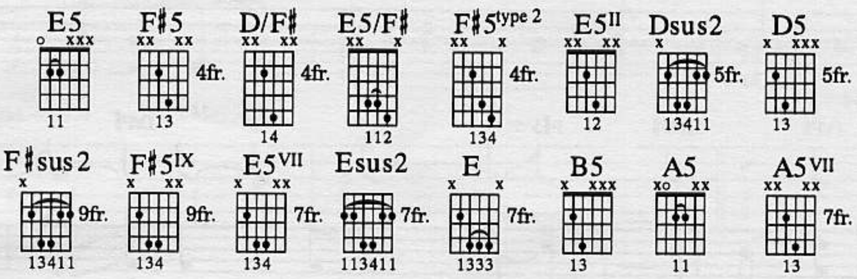
VISIT…

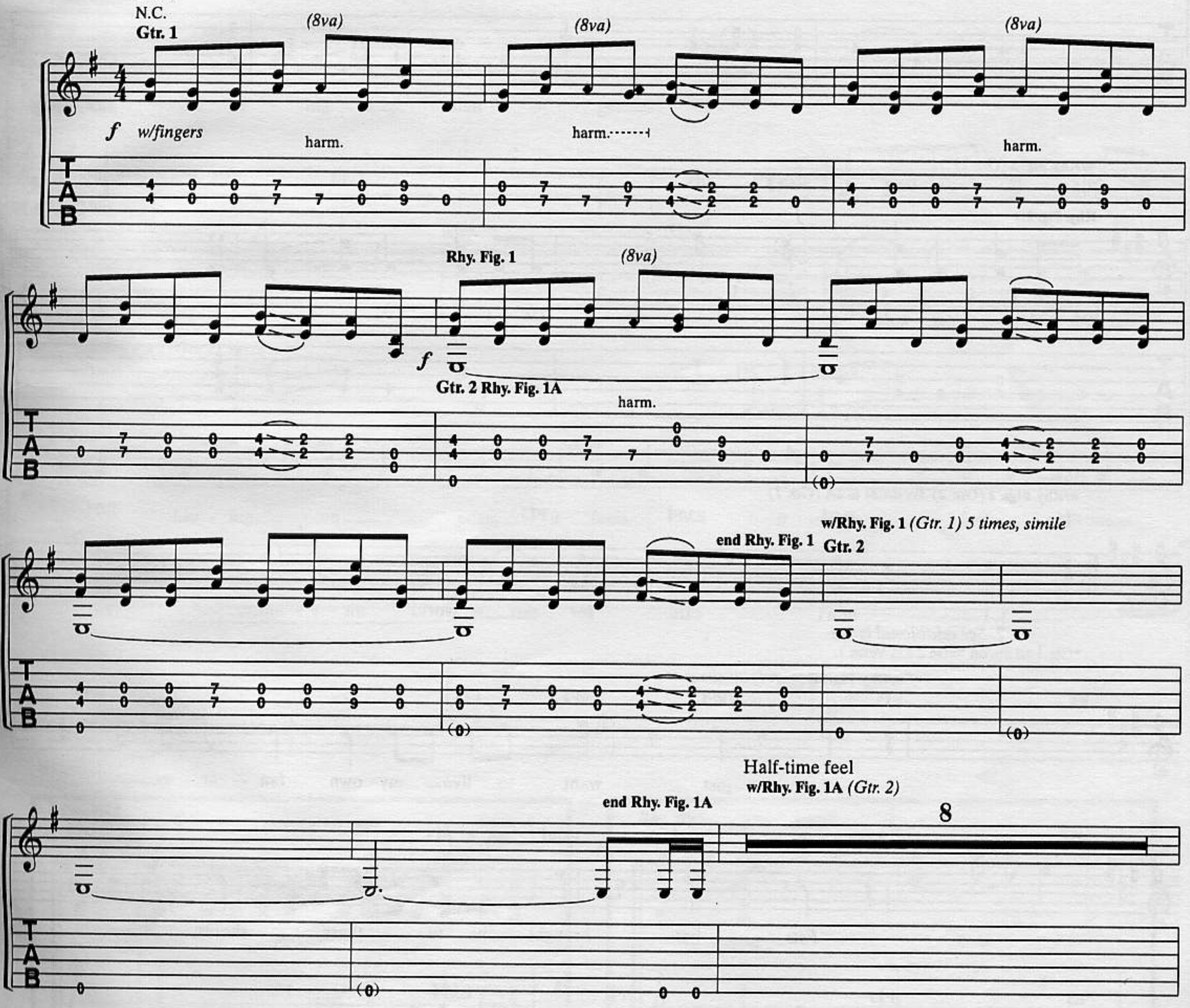
LANZAROTE
Caliente.COM

LORD OF THE FLIES

Words and Music by
STEVE HARRIS and JANICK GERS


E5
F♯5
D/F♯
E5/F♯
F♯5type 2
E5II
Dsus2
D5
F♯sus2
F♯5IX
E5VII
Esus2
E
B5
A5
A5VII
4fr.
5fr.
7fr.
9fr.
11
13
14
112
134
12
13411
13
113411
1333

Moderately fast ♩ = 148


Intro:
N.C.
Gtr. 1
(8va)
f w/fingers
harm.
Rhy. Fig. 1
Gtr. 2 Rhy. Fig. 1A
end Rhy. Fig. 1
w/Rhy. Fig. 1 (Gtr. 1) 5 times, simile
Gtr. 2
end Rhy. Fig. 1A
Half-time feel
w/Rhy. Fig. 1A (Gtr. 2)
8
T
A
B

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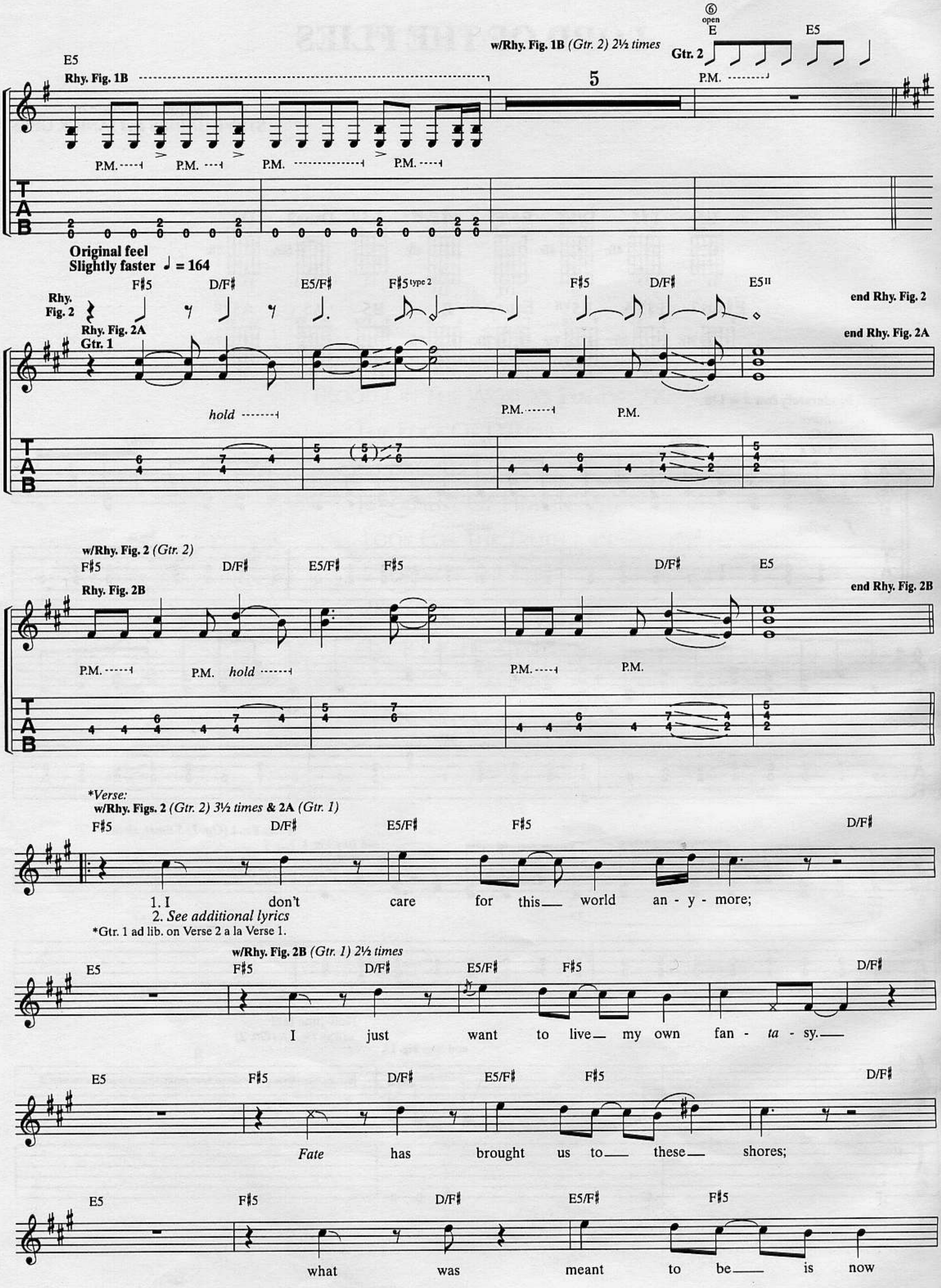
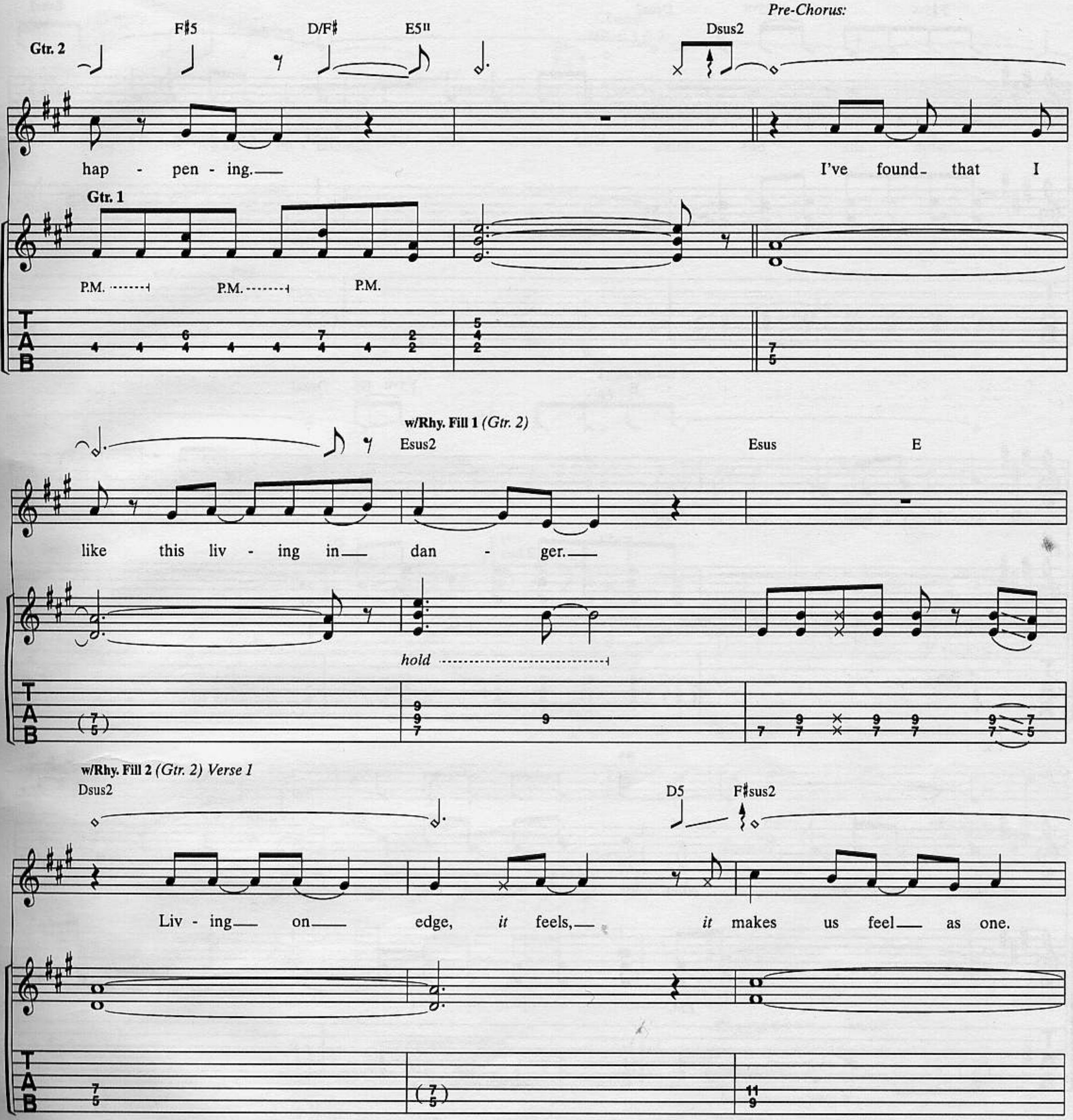
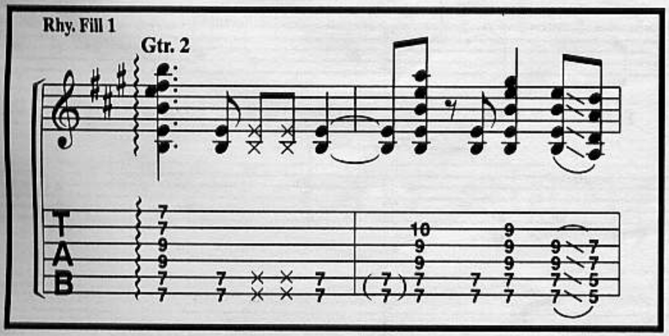
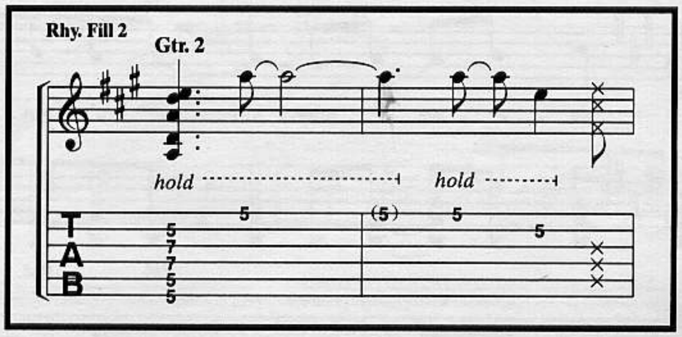
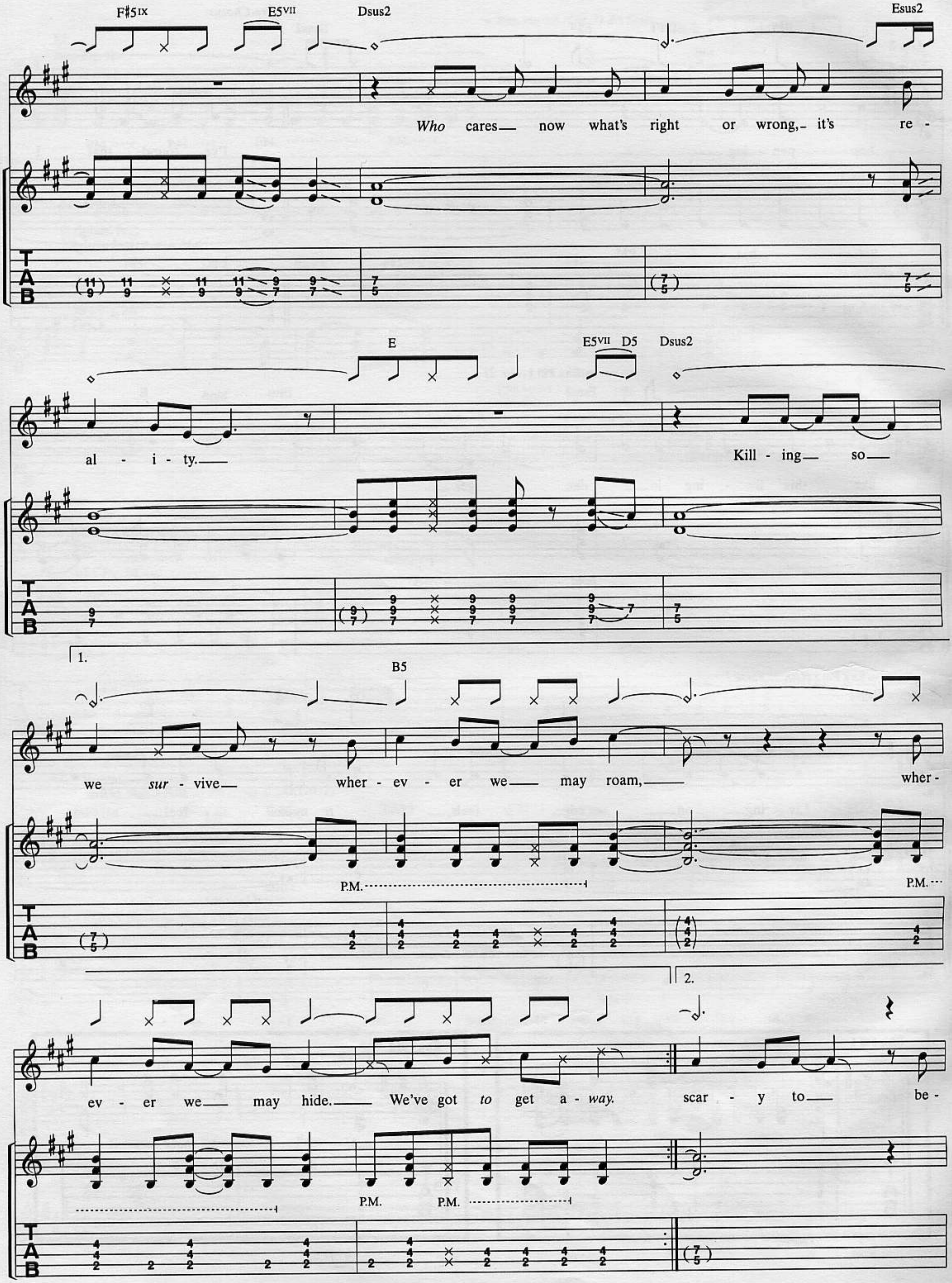

E5
Rhy. Fig. 1B
P.M.
w/Rhy. Fig. 1B (Gtr. 2) 2½ times
5
⑥ open E
E5
Gtr. 2
Original feel
Slightly faster ♩ = 164
F♯5
D/F♯
E5/F♯
F♯5 type 2
E5II
Rhy. Fig. 2
end Rhy. Fig. 2
Rhy. Fig. 2A
Gtr. 1
end Rhy. Fig. 2A
hold
w/Rhy. Fig. 2 (Gtr. 2)
Rhy. Fig. 2B
end Rhy. Fig. 2B
*Verse:
w/Rhy. Figs. 2 (Gtr. 2) 3½ times & 2A (Gtr. 1)
1. I don't care for this world an-y-more;
2. See additional lyrics
w/Rhy. Fig. 2B (Gtr. 1) 2½ times
I just want to live my own fan-ta-sy.
Fate has brought us to these shores;
what was meant to be is now

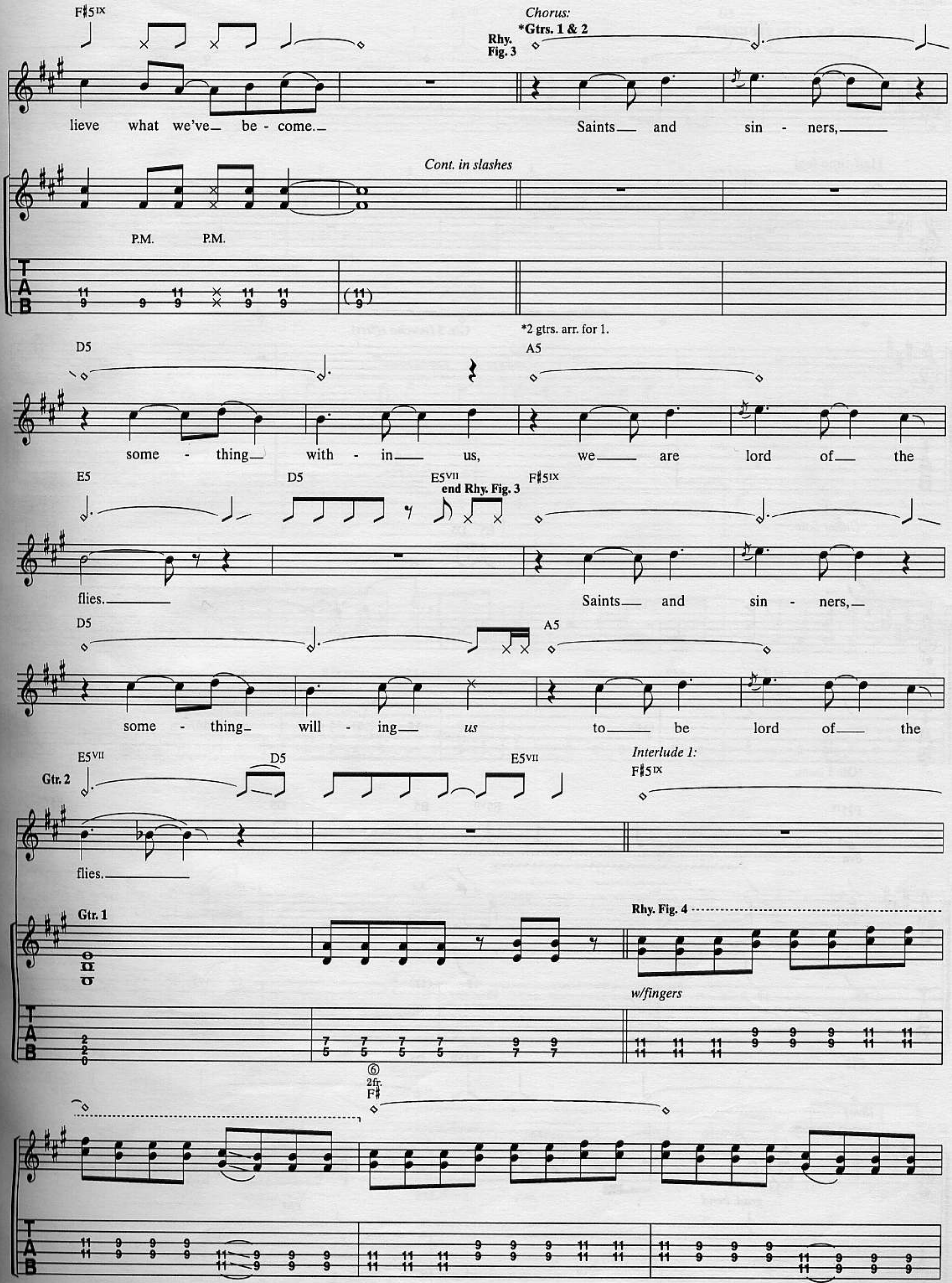
*Gtr. 1 ad lib. on Verse 2 a la Verse 1.

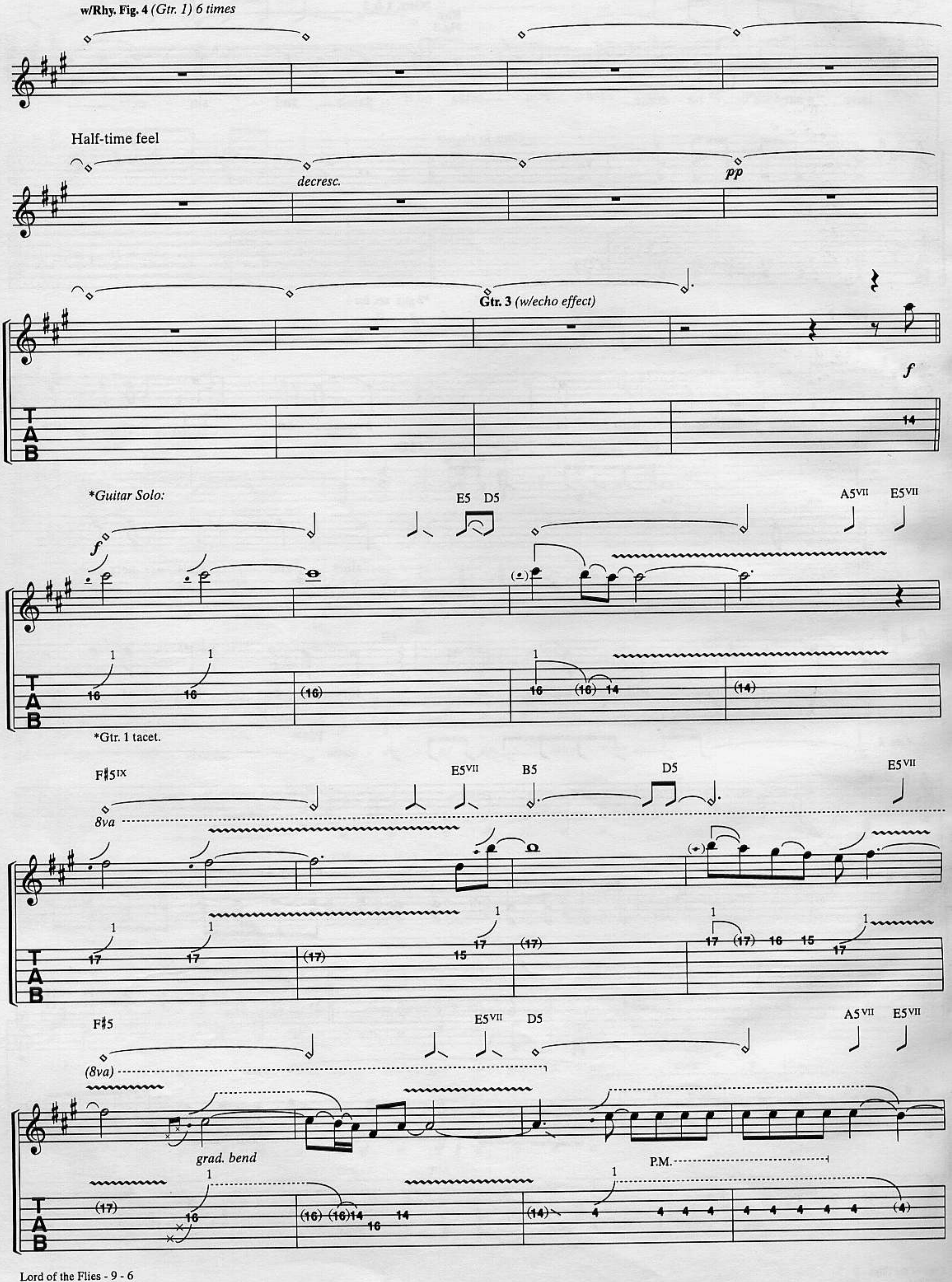

Pre-Chorus:
Gtr. 2
F♯5
D/F♯
E5II
Dsus2
hap - pen - ing.
I've found that I
Gtr. 1
P.M.
P.M.
P.M.
T
A
B
w/Rhy. Fill 1 (Gtr. 2)
Esus2
Esus
E
like this liv - ing in dan - ger.
hold
w/Rhy. Fill 2 (Gtr. 2) Verse 1
Dsus2
D5
F♯sus2
Liv - ing on edge, it feels, it makes us feel as one.

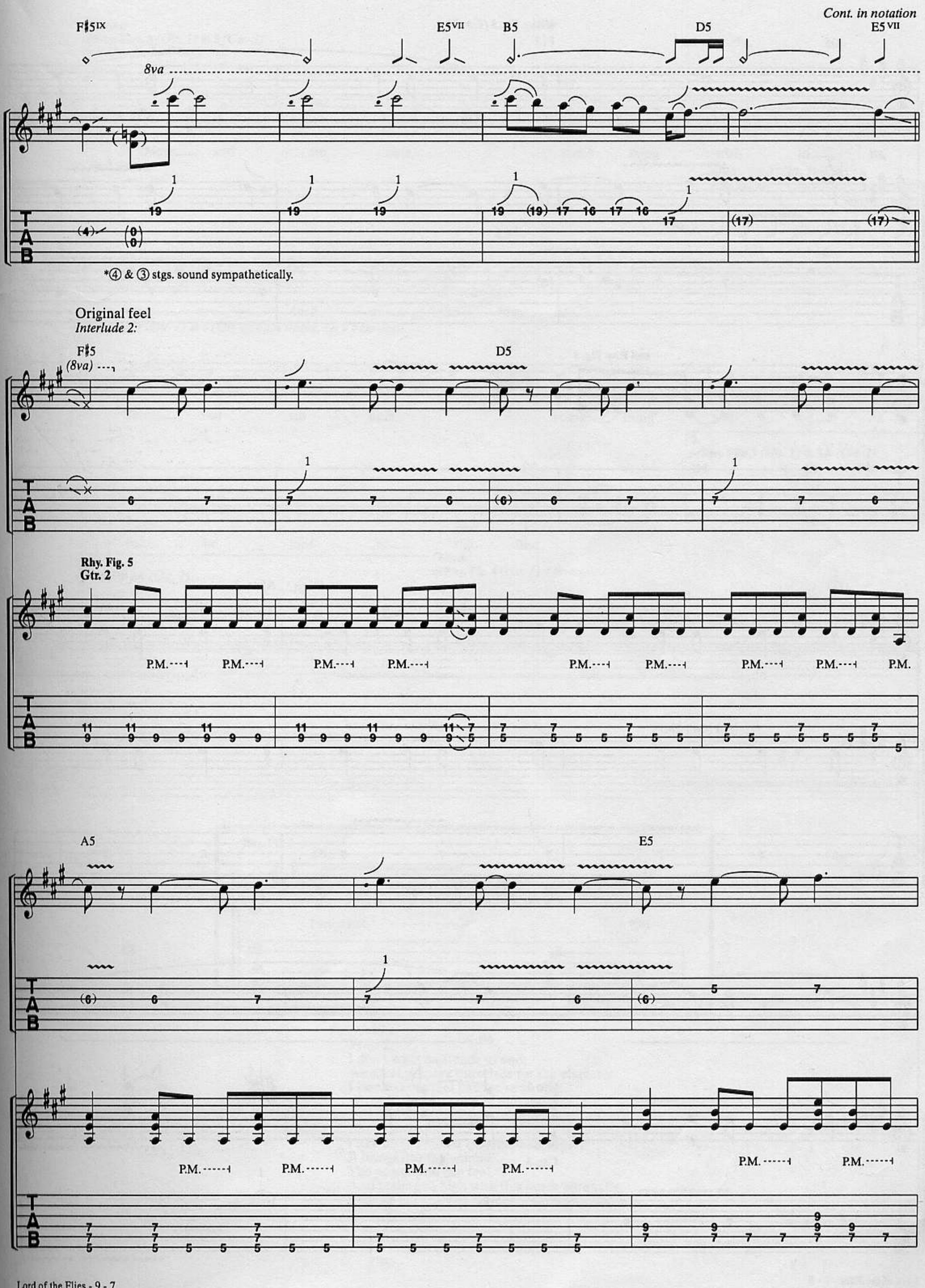

Rhy. Fill 1
Gtr. 2
T
A
B

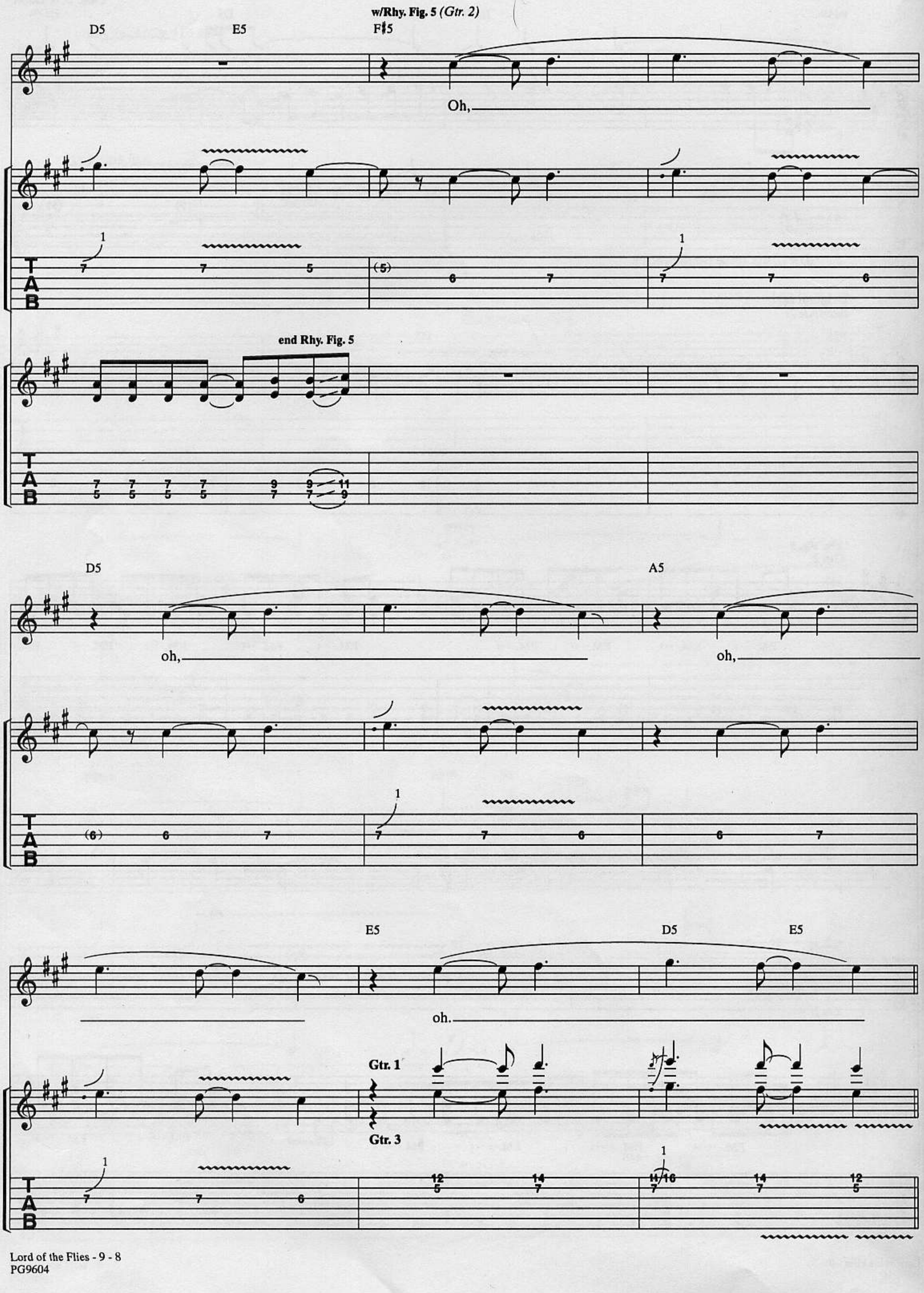

Rhy. Fill 2
Gtr. 2
hold
hold
T
A
B

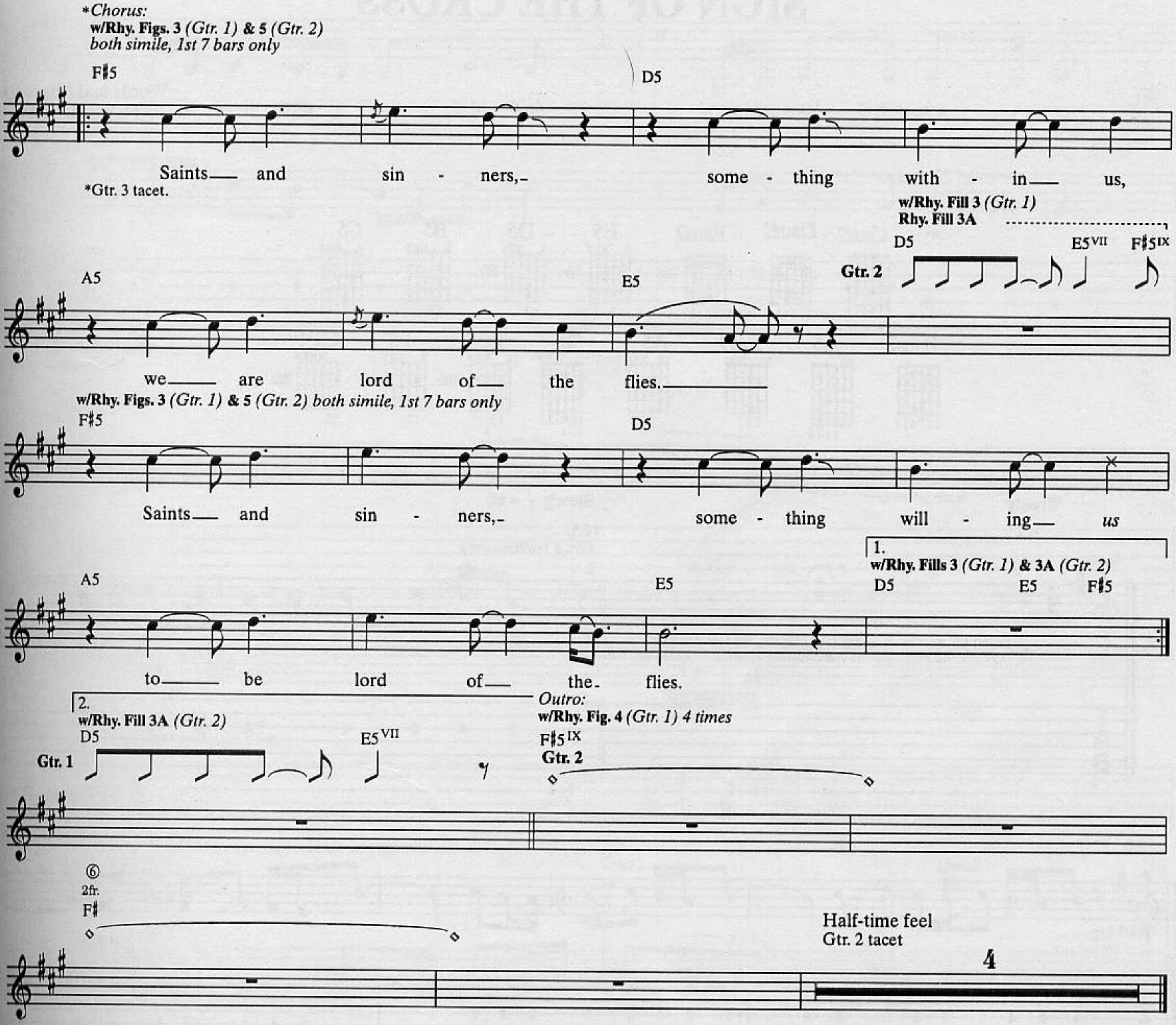

F♯5IX
E5VII
Dsus2
Esus2
Who cares now what's right or wrong, it's re-
E
E5VII D5
Dsus2
al - i - ty.
Kill - ing so
1.
B5
we sur - vive wher - ev - er we may roam, wher -
P.M.
P.M.
ev - er we may hide. We've got to get a - way.
P.M.
P.M.
2.
scar - y to be -
TAB

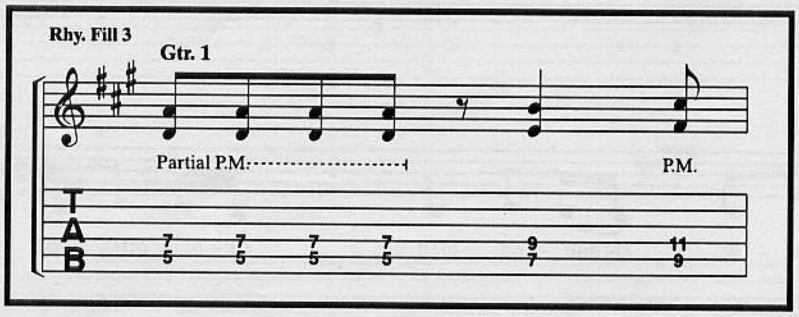

F♯5IX
Chorus:
*Gtrs. 1 & 2
Rhy. Fig. 3
lieve what we've be - come.
Saints and sin - ners,
Cont. in slashes
P.M.
P.M.
*2 gtrs. arr. for 1.
D5
A5
some - thing with - in us,
we are lord of the
E5
D5
E5VII
end Rhy. Fig. 3
F♯5IX
flies.
Saints and sin - ners,
D5
A5
some - thing will - ing us
to be lord of the
E5VII
D5
E5VII
Interlude 1:
F♯5IX
Gtr. 2
flies.
Gtr. 1
Rhy. Fig. 4
w/fingers
⑥
2fr.
F♯


w/Rhy. Fig. 4 (Gtr. 1) 6 times
Half-time feel
decresc.
pp
Gtr. 3 (w/echo effect)
f
*Guitar Solo:
E5 D5
A5VII E5VII
*Gtr. 1 tacet.
F♯5IX
E5VII
B5
D5
E5VII
8va
F♯5
E5VII
D5
A5VII E5VII
(8va)
grad. bend
P.M.


Cont. in notation
F♯5IX
E5VII
B5
D5
E5VII
8va
*④ & ③ stgs. sound sympathetically.
Original feel
Interlude 2:
F♯5
(8va)
D5
Rhy. Fig. 5
Gtr. 2
P.M.
A5
E5
P.M.


D5
E5
w/Rhy. Fig. 5 (Gtr. 2)
F♯5
Oh,
end Rhy. Fig. 5
D5
A5
oh,
oh,
E5
D5
E5
oh.
Gtr. 1
Gtr. 3
T
A
B


*Chorus:
w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2) both simile, 1st 7 bars only
F♯5
D5
Saints— and sin - ners,– some - thing with - in— us,
*Gtr. 3 tacet.
w/Rhy. Fill 3 (Gtr. 1)
Rhy. Fill 3A
D5
E5VII
F♯5IX
Gtr. 2
A5
E5
we— are lord of— the flies.
w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2) both simile, 1st 7 bars only
F♯5
D5
Saints— and sin - ners,– some - thing will - ing— us
1.
w/Rhy. Fills 3 (Gtr. 1) & 3A (Gtr. 2)
D5
E5
F♯5
A5
E5
to— be lord of— the- flies.
2.
w/Rhy. Fill 3A (Gtr. 2)
D5
E5VII
Gtr. 1
Outro:
w/Rhy. Fig. 4 (Gtr. 1) 4 times
F♯5IX
Gtr. 2
⑥
2fr.
F♯
Half-time feel
Gtr. 2 tacet
4

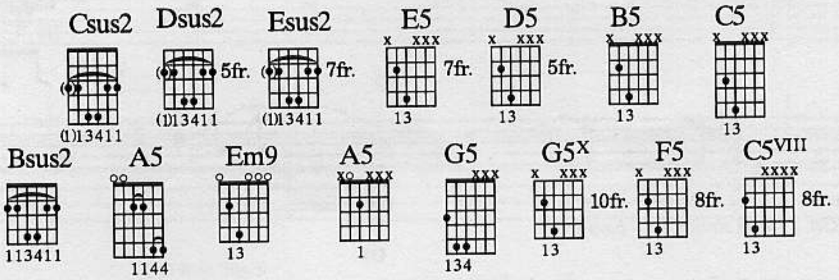

Rhy. Fill 3
Gtr. 1
Partial P.M.
P.M.
T
A
B
7 5
7 5
7 5
7 5
9 7
11 9

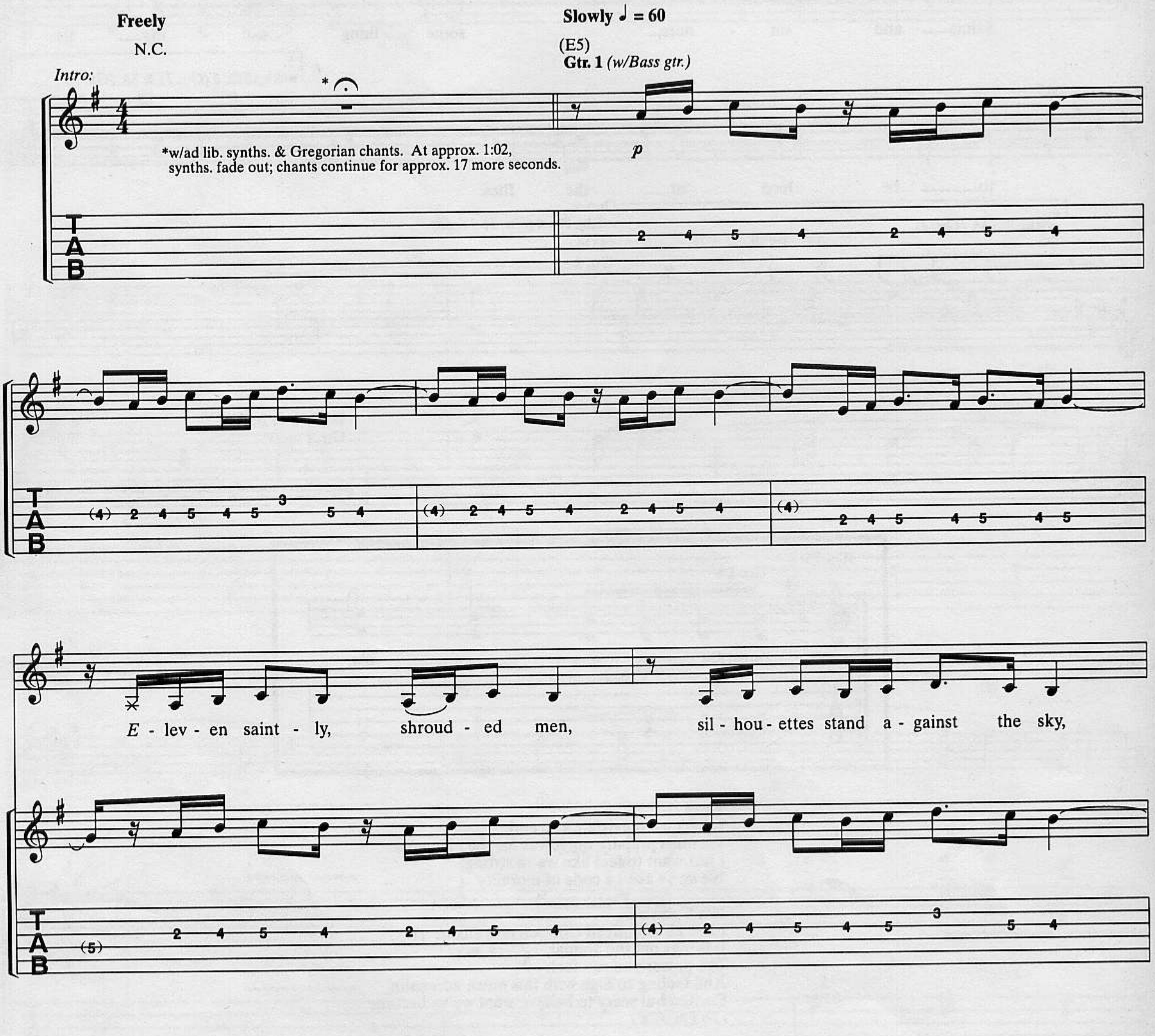
Verse 2:
I don't want existence to end;
We must prepare ourselves for the elements.
I just want to feel like we're strong;
We don't need a code of morality.

Pre-Chorus 2:
I like all the mixed emotion and anger;
It brings out the animal,
The power you can feel.
And feeling so high with this much adrenalin,
Excited but scary to believe what we've become
(To Chorus:)

SIGN OF THE CROSS

Words and Music by
STEVE HARRIS


Csus2
(1)13411
Dsus2
5fr.
(1)13411
Esus2
7fr.
(1)13411
E5
7fr.
13
D5
5fr.
13
B5
13
C5
13
Bsus2
113411
A5
1144
Em9
13
A5
1
G5
134
G5X
10fr.
13
F5
8fr.
13
C5VIII
8fr.
13


Freely
N.C.
Intro:
Slowly ♩ = 60
(E5)
Gtr. 1 (w/Bass gtr.)
p
T
A
B
E - lev - en saint - ly, shroud - ed men, sil - hou - ettes stand a - gainst the sky,

*w/ad lib. synths. & Gregorian chants. At approx. 1:02, synths. fade out; chants continue for approx. 17 more seconds.

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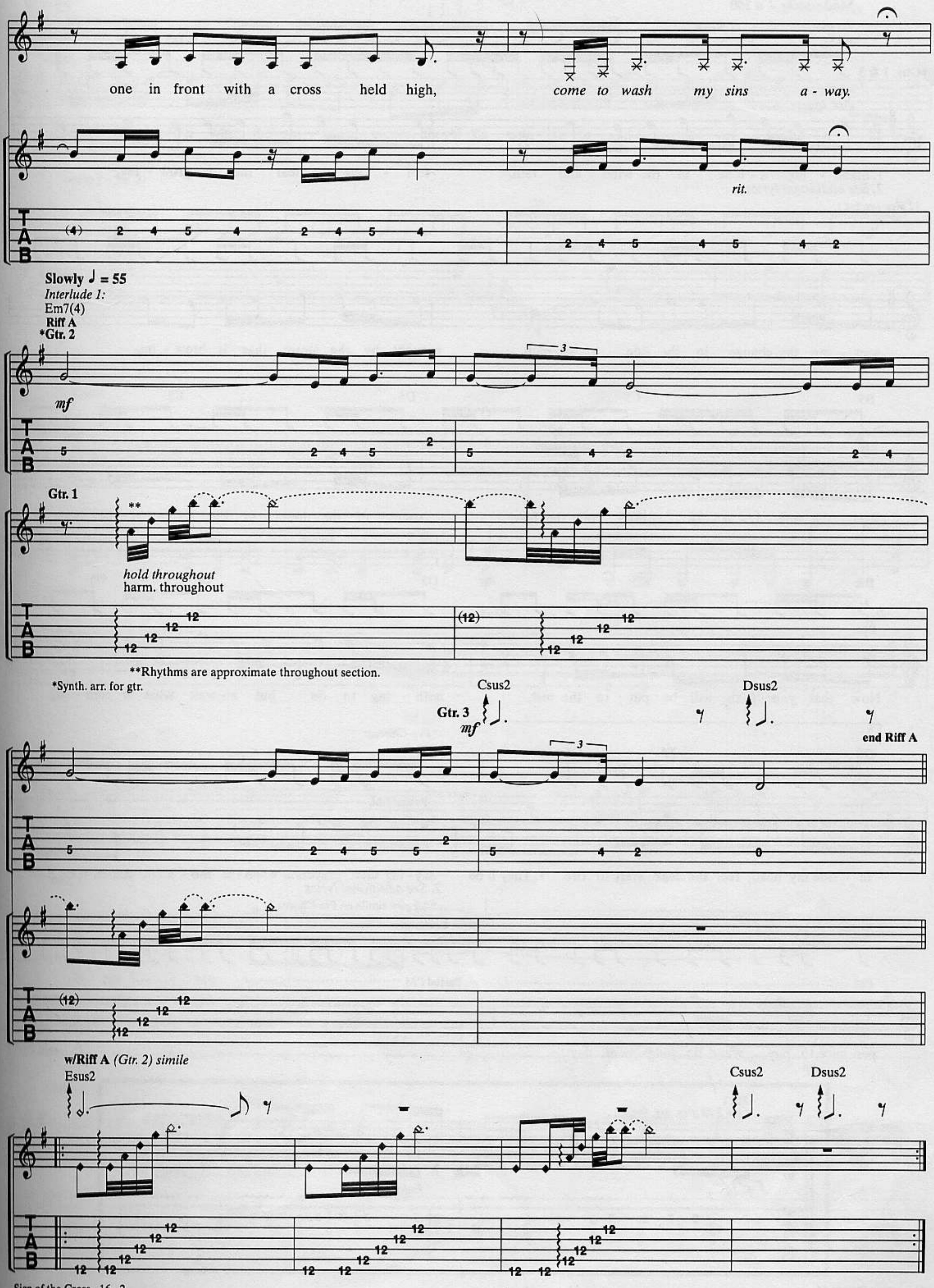
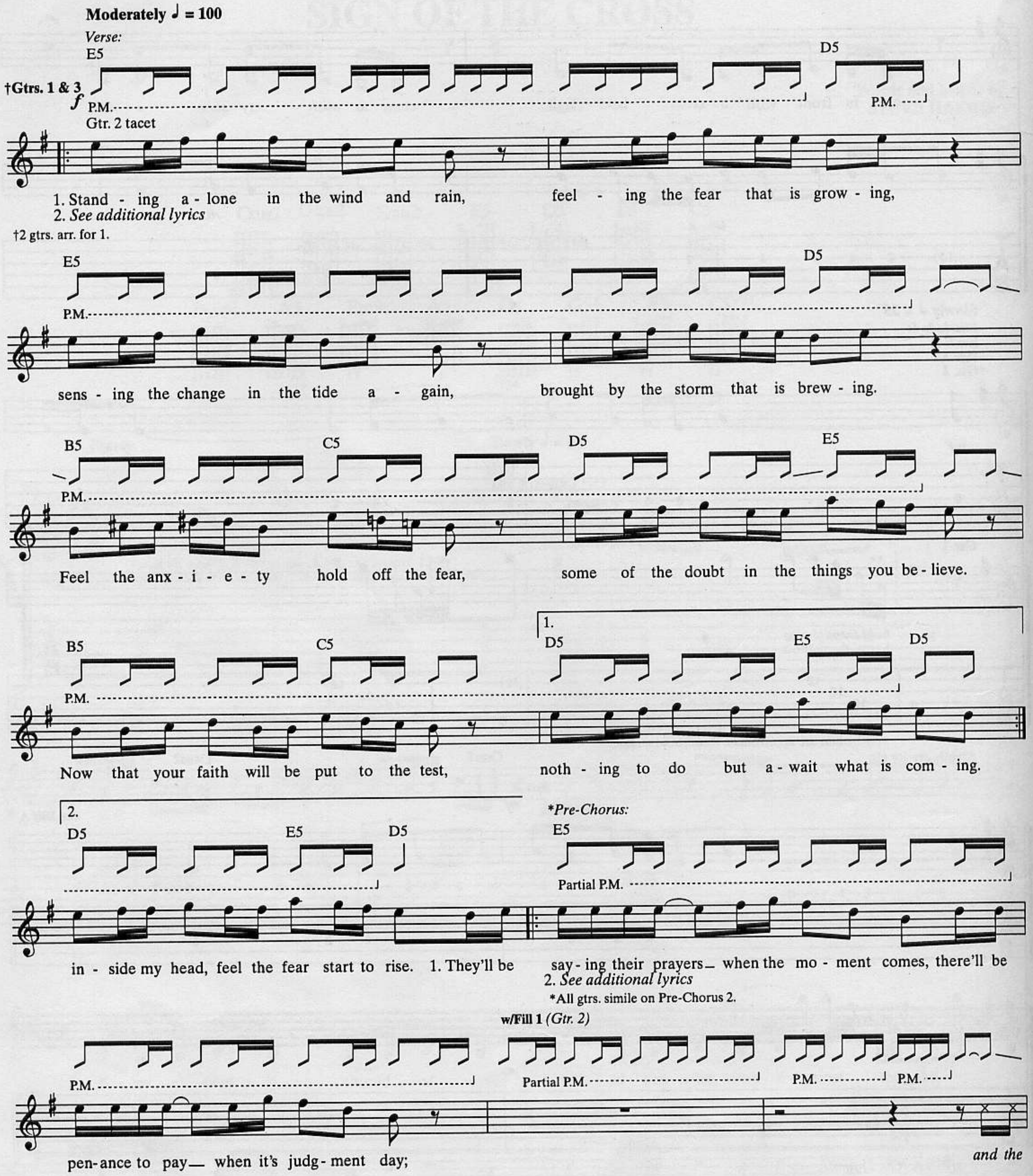
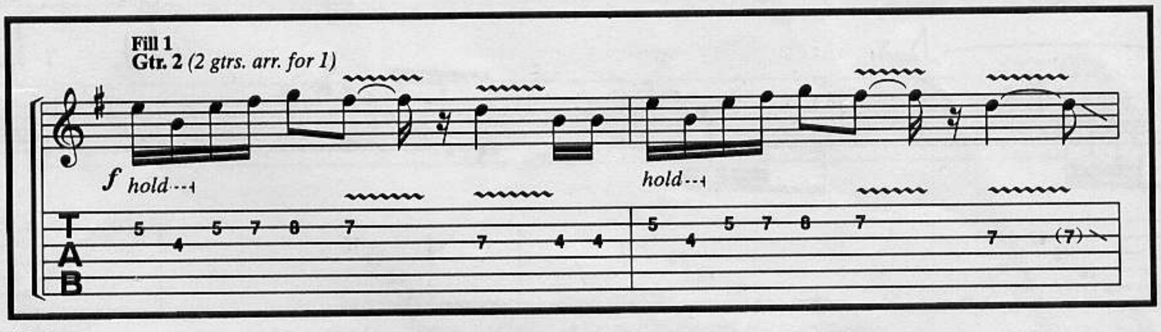
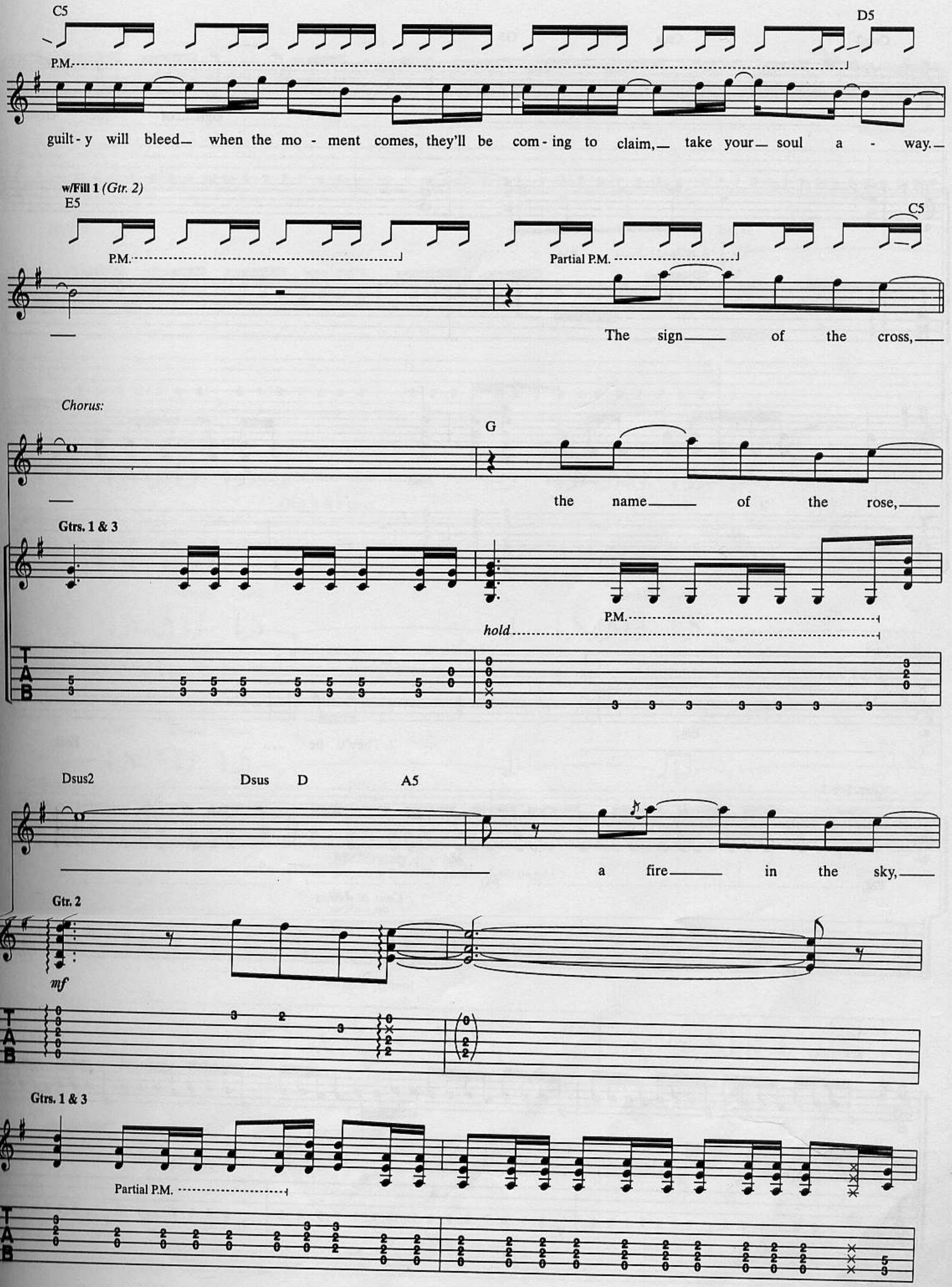

one in front with a cross held high,
come to wash my sins a - way.
rit.
Slowly ♩ = 55
Interlude 1:
Em7(4)
Riff A
*Gtr. 2
mf
Gtr. 1
hold throughout
harm. throughout
Csus2
Dsus2
Gtr. 3
mf
end Riff A
w/Riff A (Gtr. 2) simile
Esus2
Csus2
Dsus2

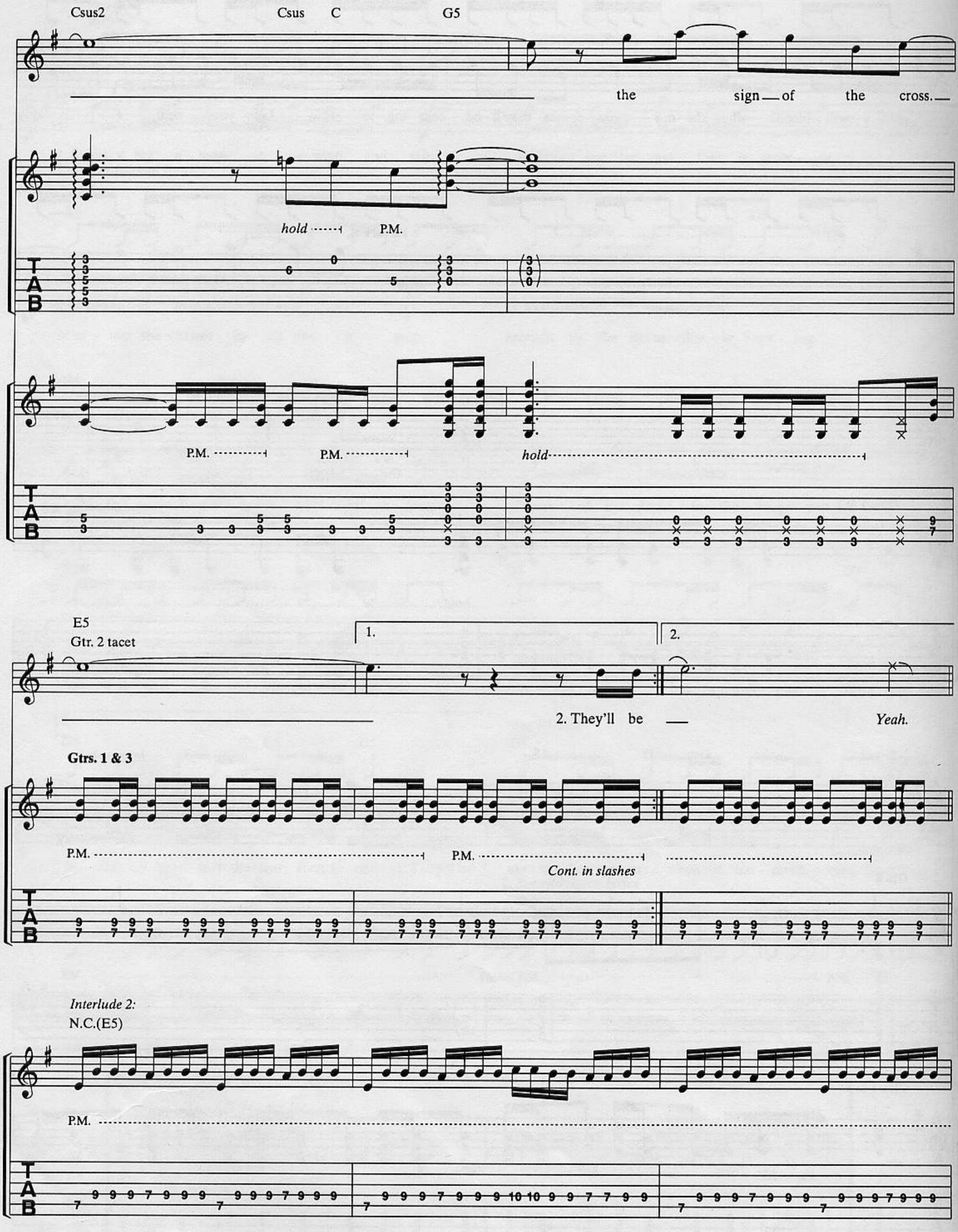
**Rhythms are approximate throughout section.

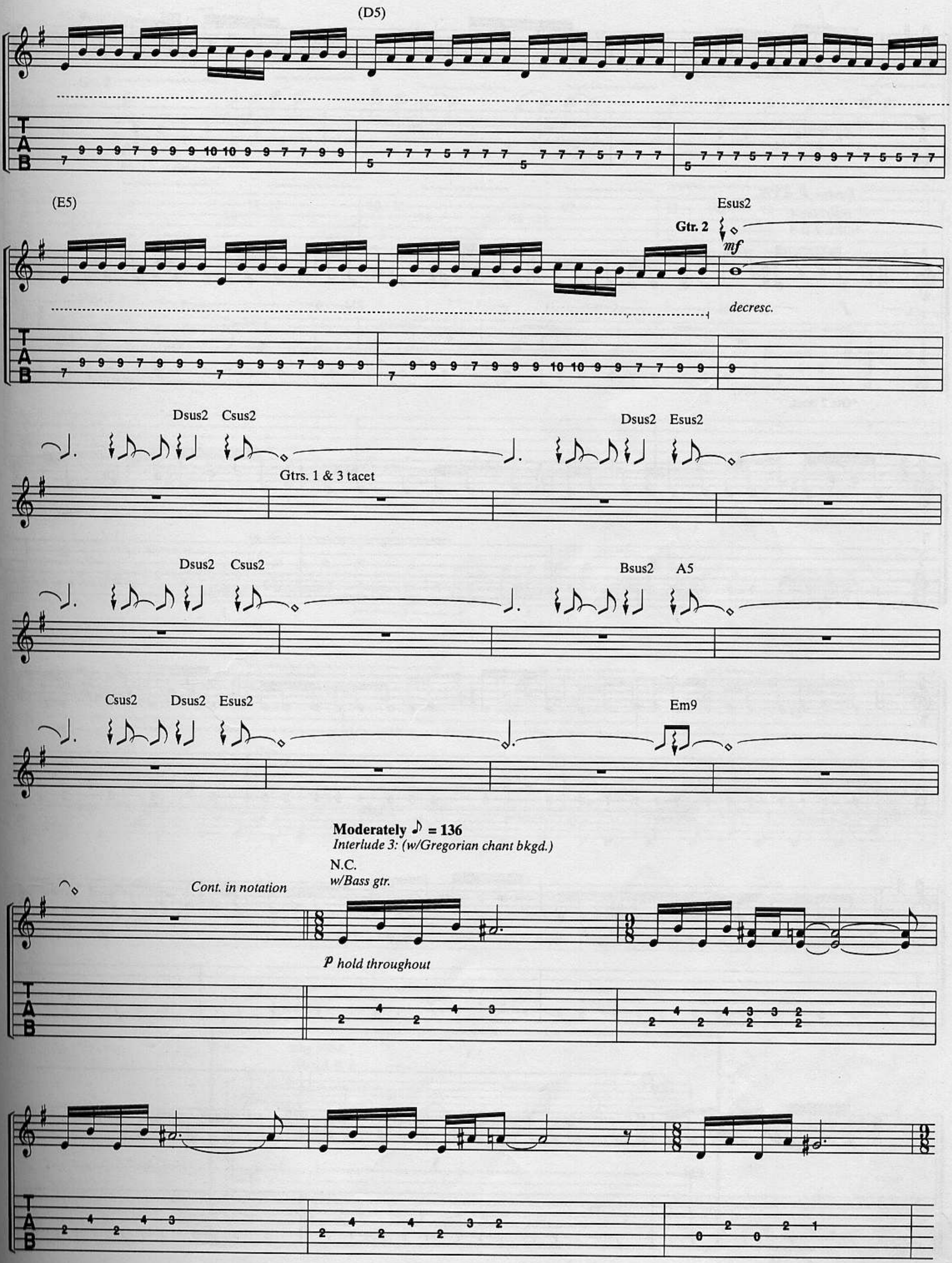
*Synth. arr. for gtr.

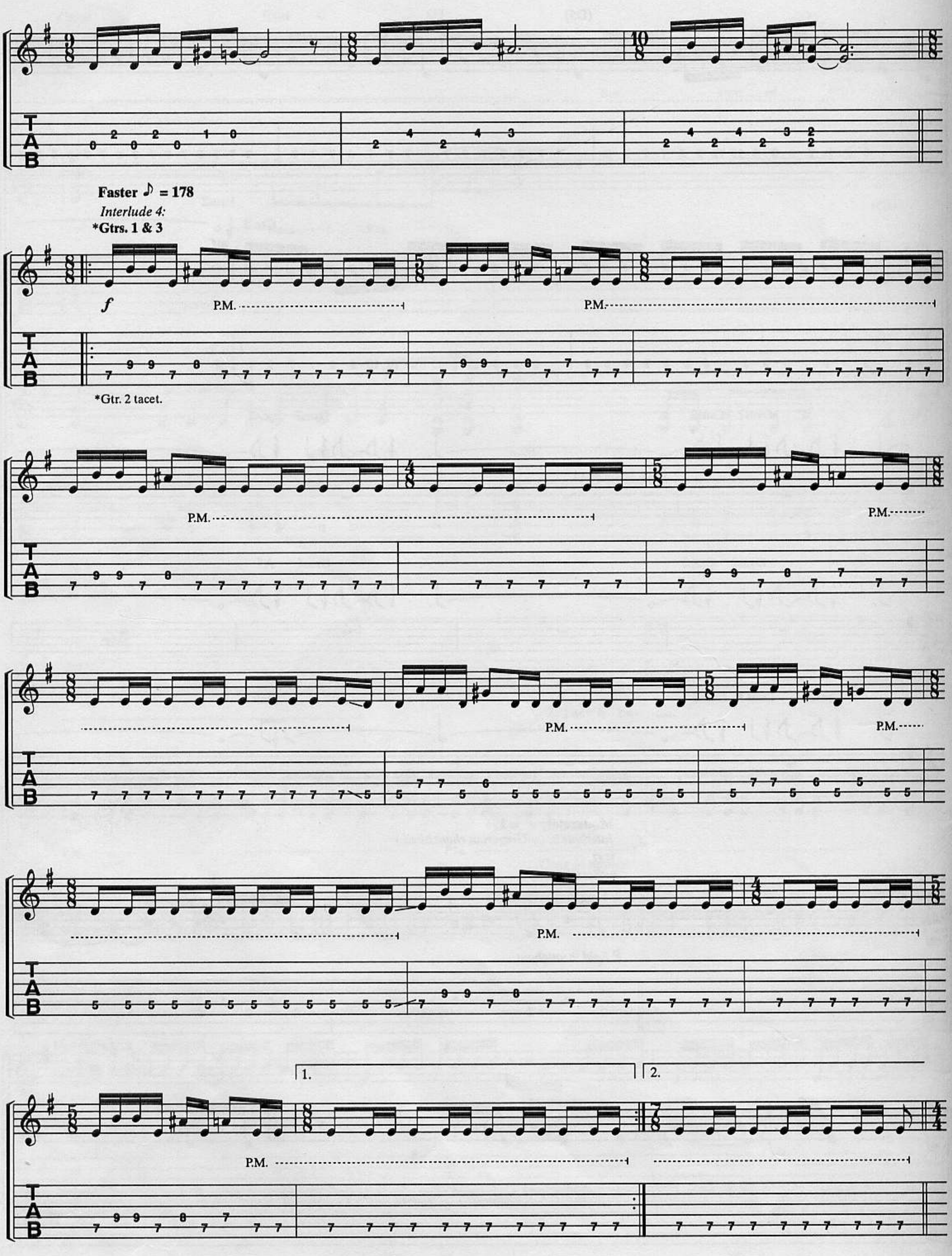

Moderately ♩ = 100
Verse:
E5
D5
†Gtrs. 1 & 3
f
P.M.
Gtr. 2 tacet
1. Stand - ing a - lone in the wind and rain, feel - ing the fear that is grow - ing,
2. See additional lyrics
†2 gtrs. arr. for 1.
E5
D5
P.M.
sens - ing the change in the tide a - gain, brought by the storm that is brew - ing.
B5
C5
D5
E5
P.M.
Feel the anx - i - e - ty hold off the fear, some of the doubt in the things you be - lieve.
B5
C5
1.
D5
E5
D5
P.M.
Now that your faith will be put to the test, noth - ing to do but a - wait what is com - ing.
2.
D5
E5
D5
*Pre-Chorus:
E5
Partial P.M.
in - side my head, feel the fear start to rise. 1. They'll be say - ing their prayers when the mo - ment comes, there'll be
2. See additional lyrics
*All gtrs. simile on Pre-Chorus 2.
w/Fill 1 (Gtr. 2)
P.M.
Partial P.M.
P.M.
P.M.
pen - ance to pay when it's judg - ment day; and the


Fill 1
Gtr. 2 (2 gtrs. arr. for 1)
f
hold
hold
T
A
B
5 4 5 7 8 7 7 4 4
5 4 5 7 8 7 7 (7)


C5
D5
P.M.
guilt - y will bleed— when the mo - ment comes, they'll be com - ing to claim,— take your— soul a - way.—
w/Fill 1 (Gtr. 2)
E5
C5
P.M.
Partial P.M.
The sign— of the cross,—
Chorus:
G
— the name— of the rose,—
Gtrs. 1 & 3
P.M.
hold
Dsus2
Dsus
D
A5
a fire— in the sky,—
Gtr. 2
mf
Gtrs. 1 & 3
Partial P.M.


Csus2
Csus
C
G5
the sign — of the cross. —
hold
P.M.
T A B
E5
Gtr. 2 tacet
1.
2.
2. They'll be —
Yeah.
Gtrs. 1 & 3
P.M.
Cont. in slashes
Interlude 2:
N.C.(E5)


(D5)
(E5)
Esus2
Gtr. 2
mf
decresc.
Dsus2
Csus2
Gtrs. 1 & 3 tacet
Dsus2
Esus2
Dsus2
Csus2
Bsus2
A5
Csus2
Dsus2
Esus2
Em9
Moderately ♪ = 136
Interlude 3: (w/Gregorian chant bkgd.)
N.C.
w/Bass gtr.
Cont. in notation
p hold throughout



Faster ♪ = 178

Interlude 4:

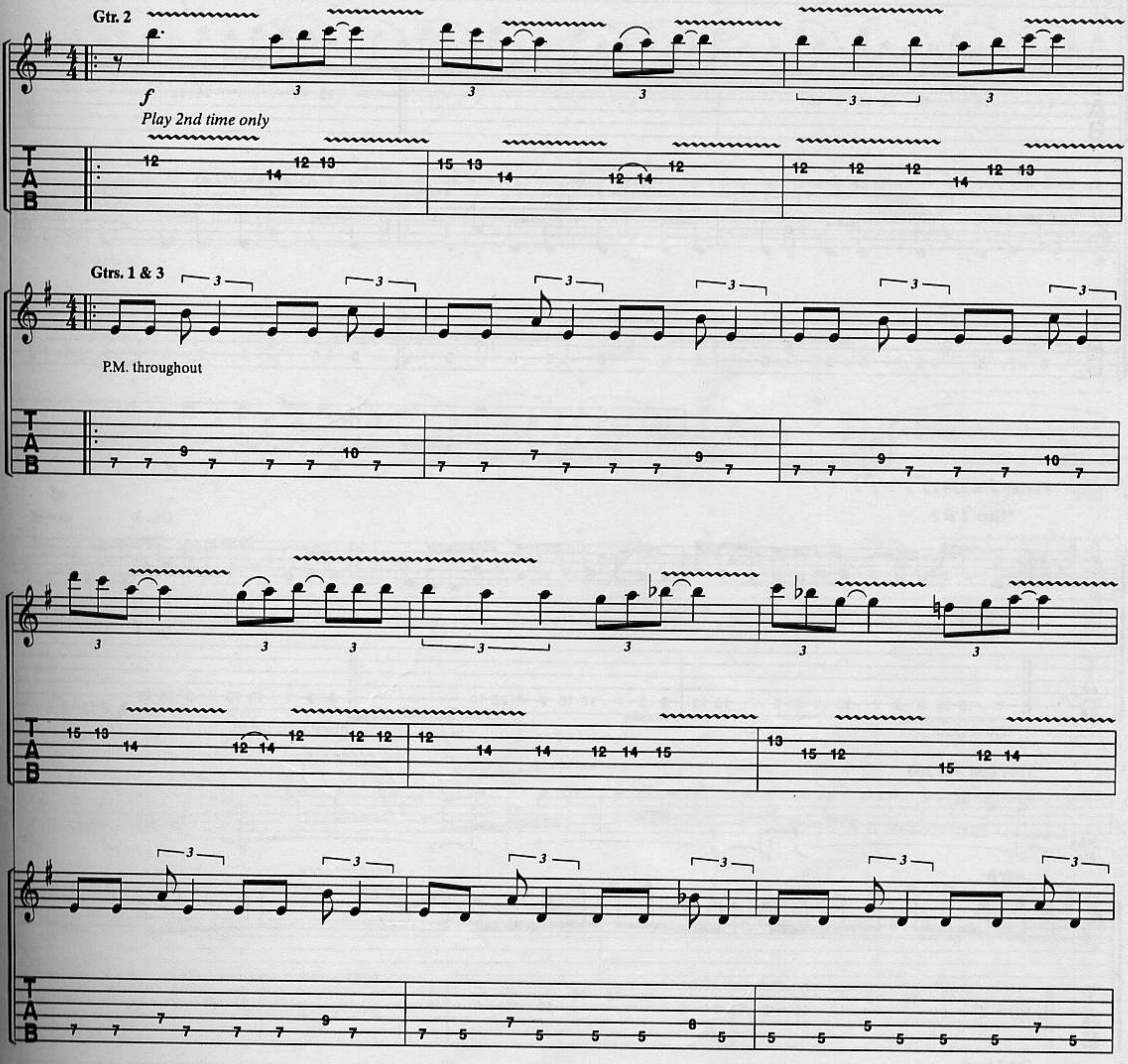
***Gtrs. 1 & 3**

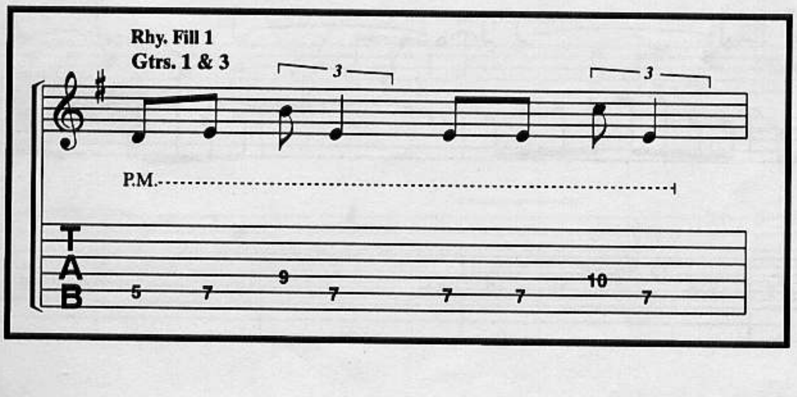
*Gtr. 2 tacet.

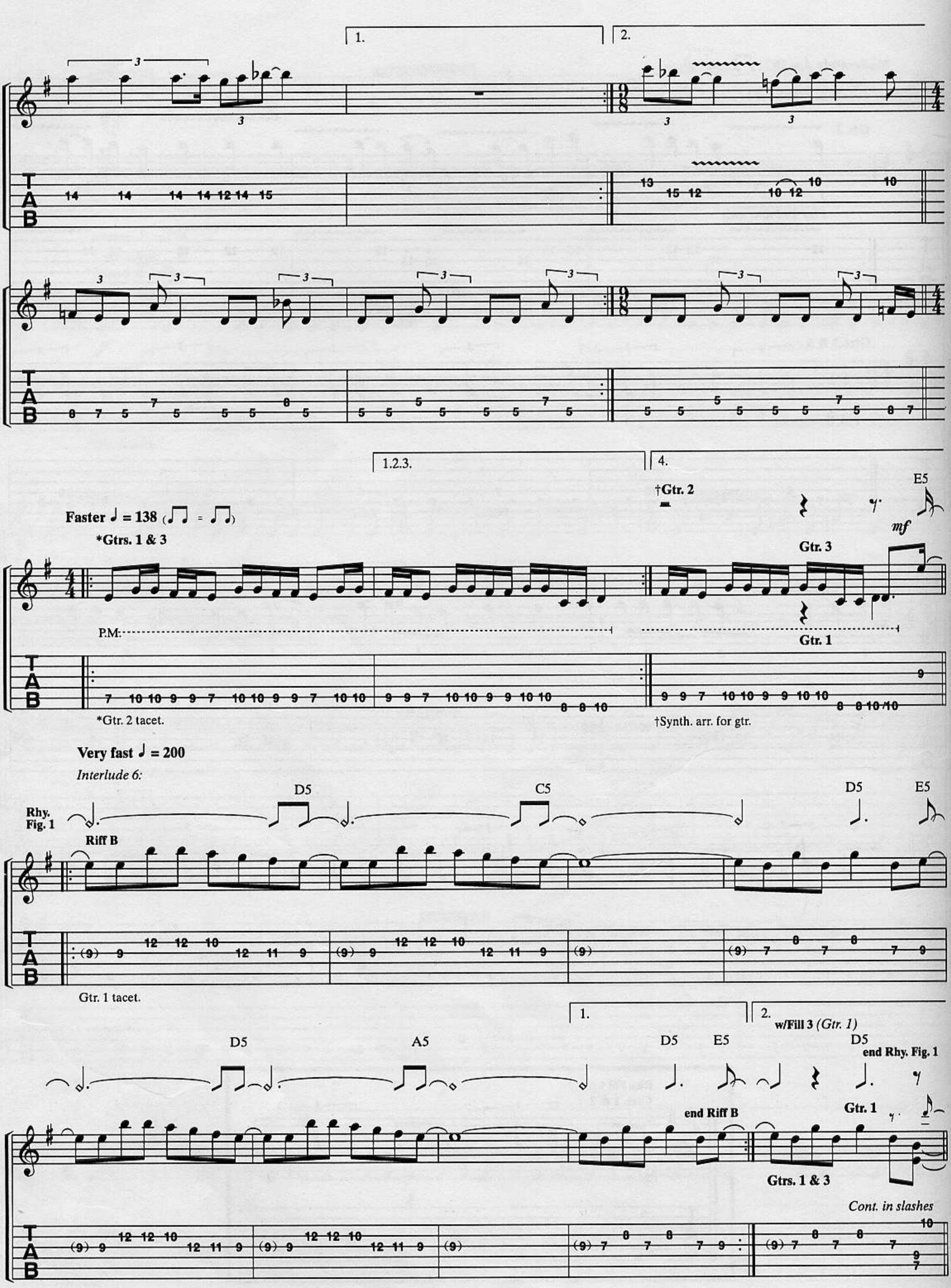
Moderately ♩ = 107 (♫ = ♩♪ in triplets)

Interlude 5:

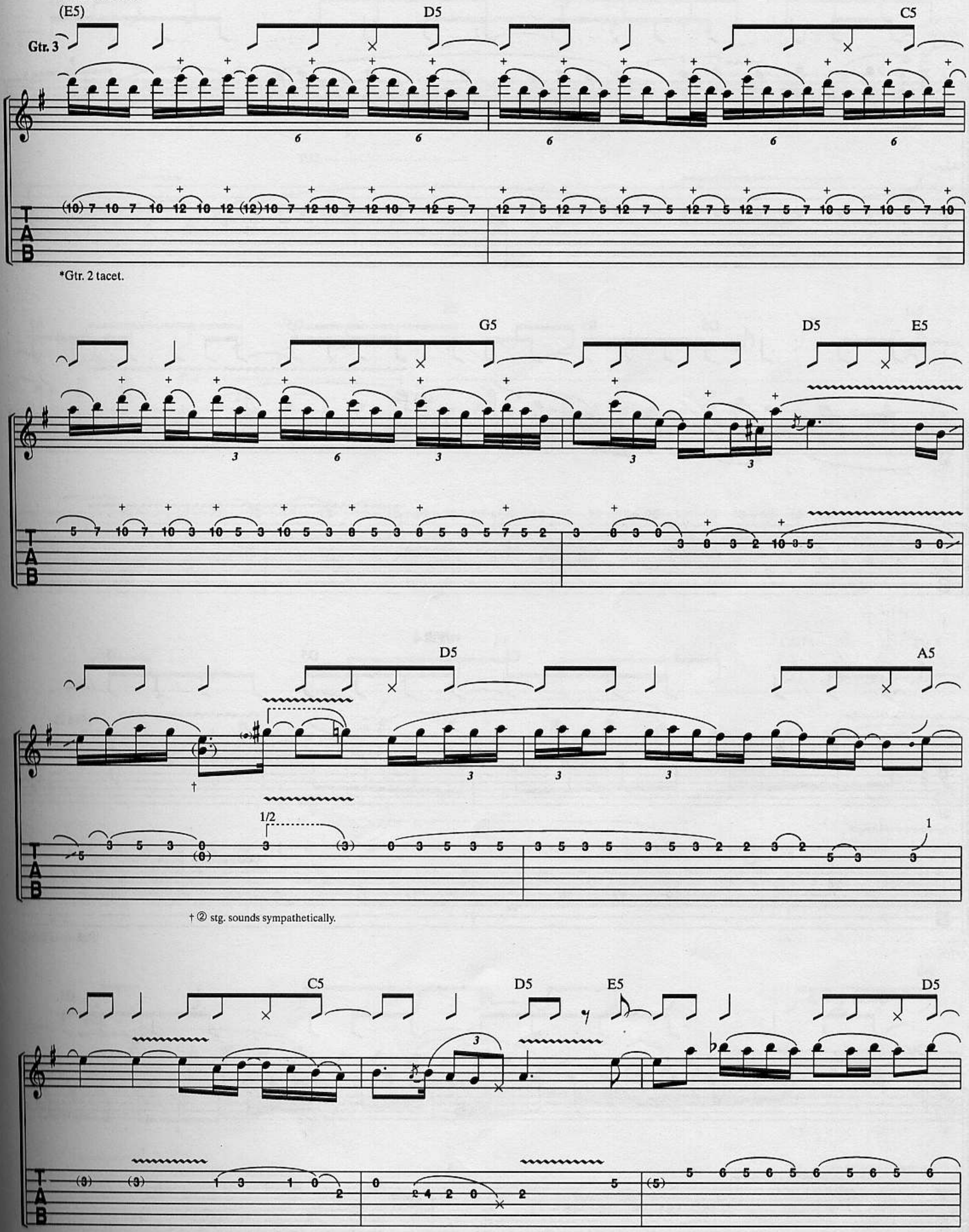
Substitute w/Rhy. Fill 1 *(Gtrs. 1 & 3) 2nd time*


Gtr. 2
f
Play 2nd time only
Gtrs. 1 & 3
P.M. throughout
3
T
A
B


Rhy. Fill 1
Gtrs. 1 & 3
3
P.M.
T
A
B

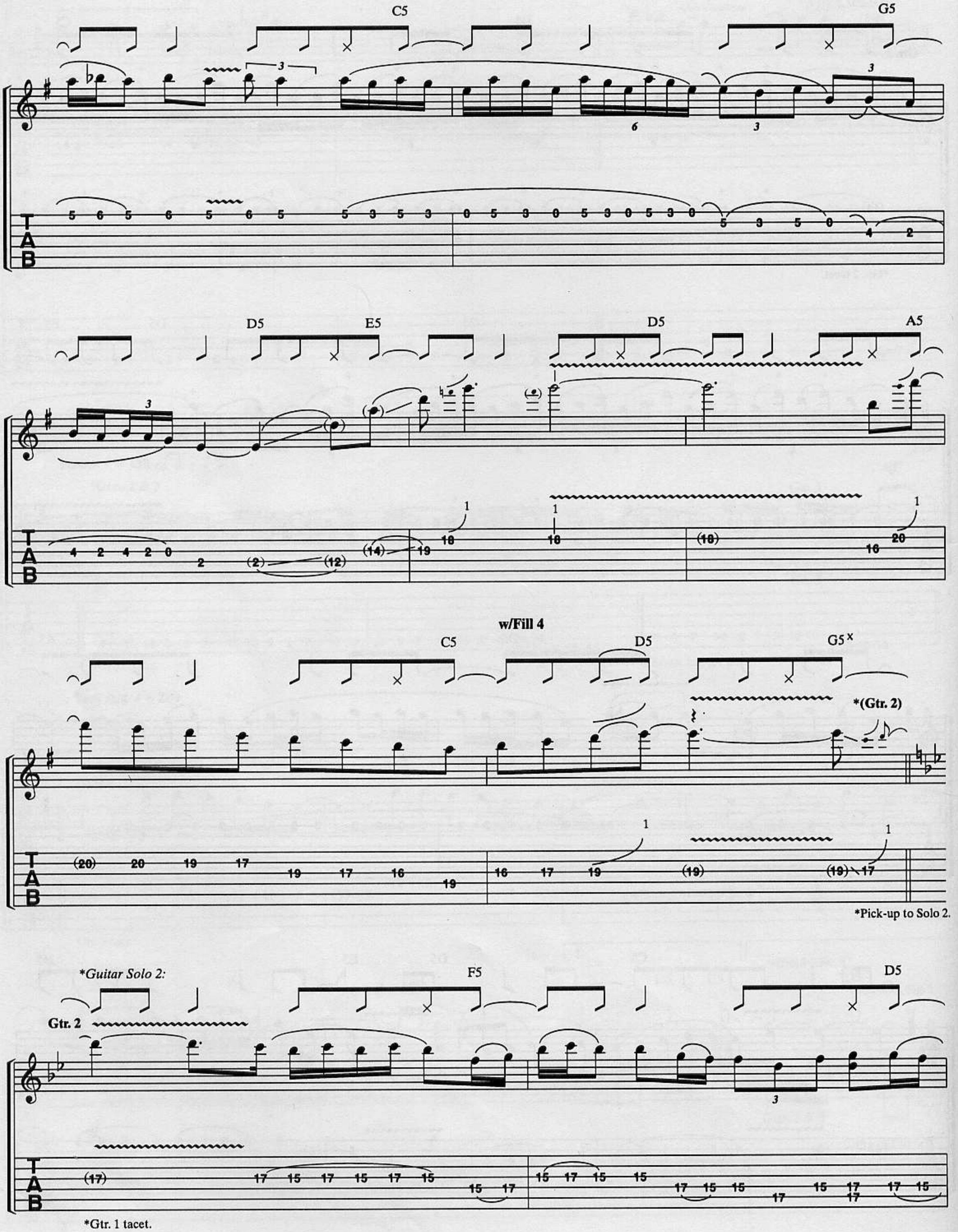

1.
2.
1.2.3.
4.
Faster ♩ = 138
*Gtrs. 1 & 3
†Gtr. 2
E5
mf
Gtr. 3
Gtr. 1
P.M.
*Gtr. 2 tacet.
†Synth. arr. for gtr.
Very fast ♩ = 200
Interlude 6:
Rhy. Fig. 1
Riff B
D5
C5
D5
E5
Gtr. 1 tacet.
D5
A5
D5
E5
end Riff B
w/Fill 3 (Gtr. 1)
D5
end Rhy. Fig. 1
Gtr. 1
Gtrs. 1 & 3
Cont. in slashes

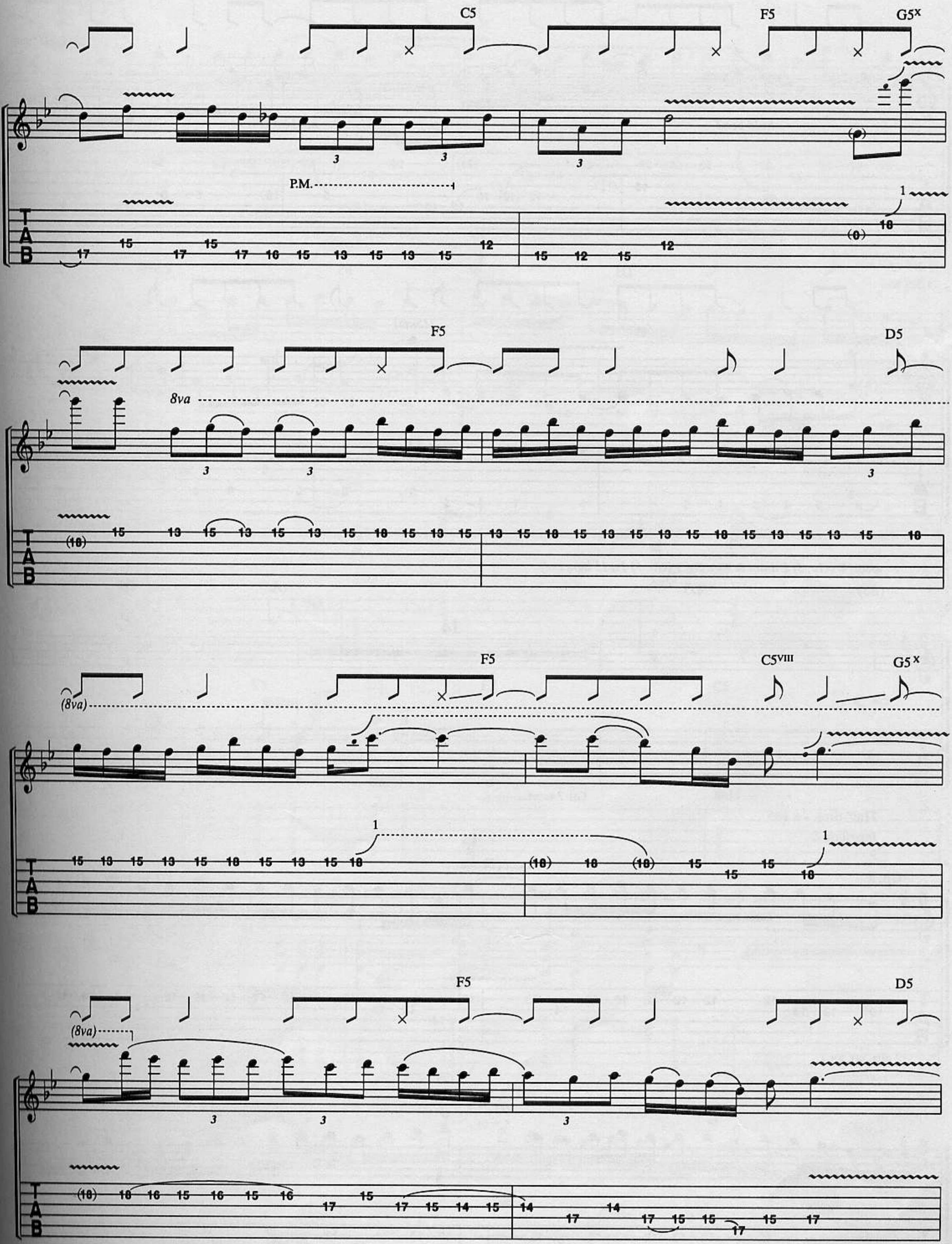
*Guitar Solo 1:

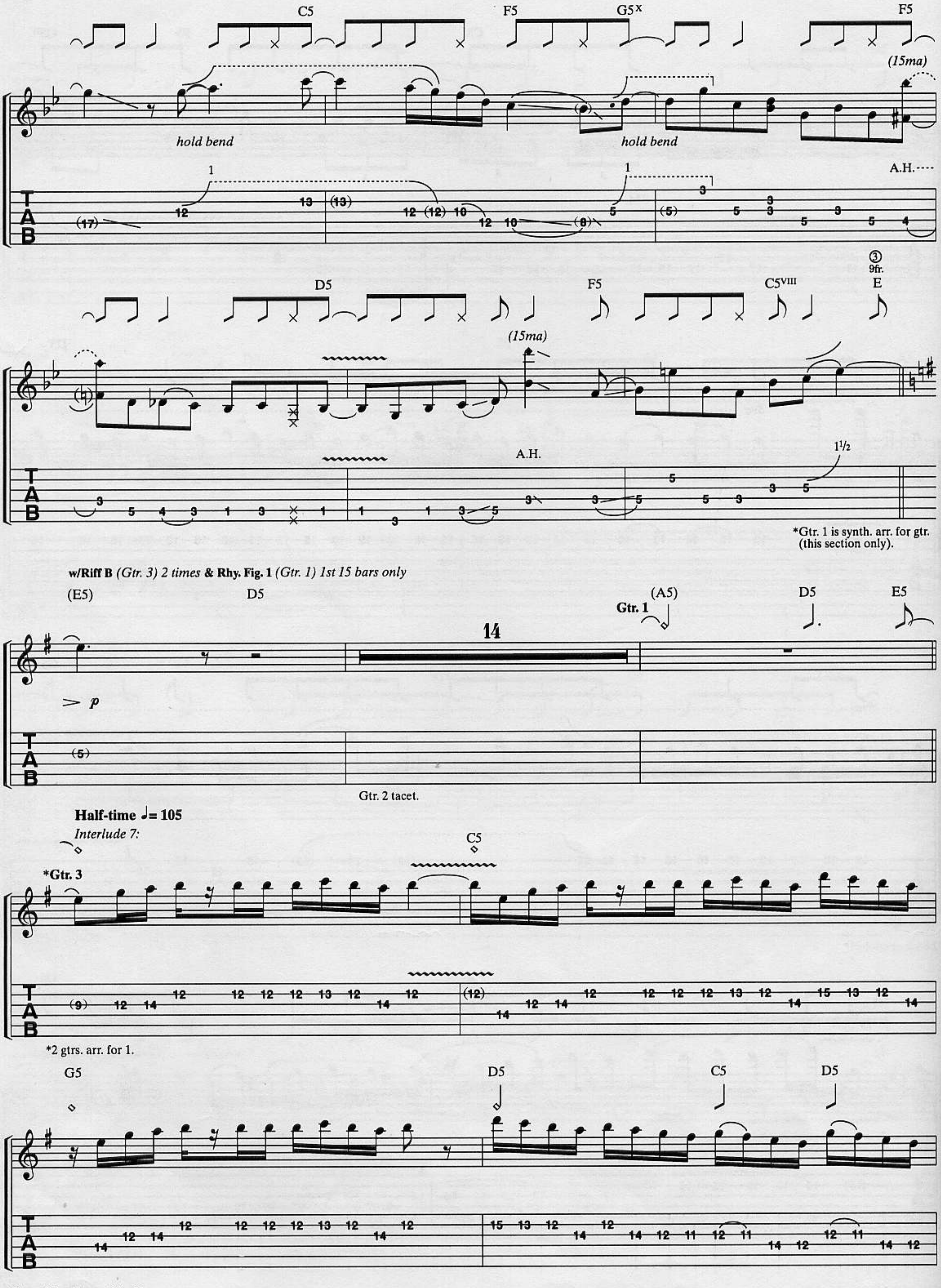

(E5)
Gtr. 3
D5
C5
G5
D5
E5
D5
A5
1/2
1
C5
D5
E5
D5

*Gtr. 2 tacet.

† ② stg. sounds sympathetically.

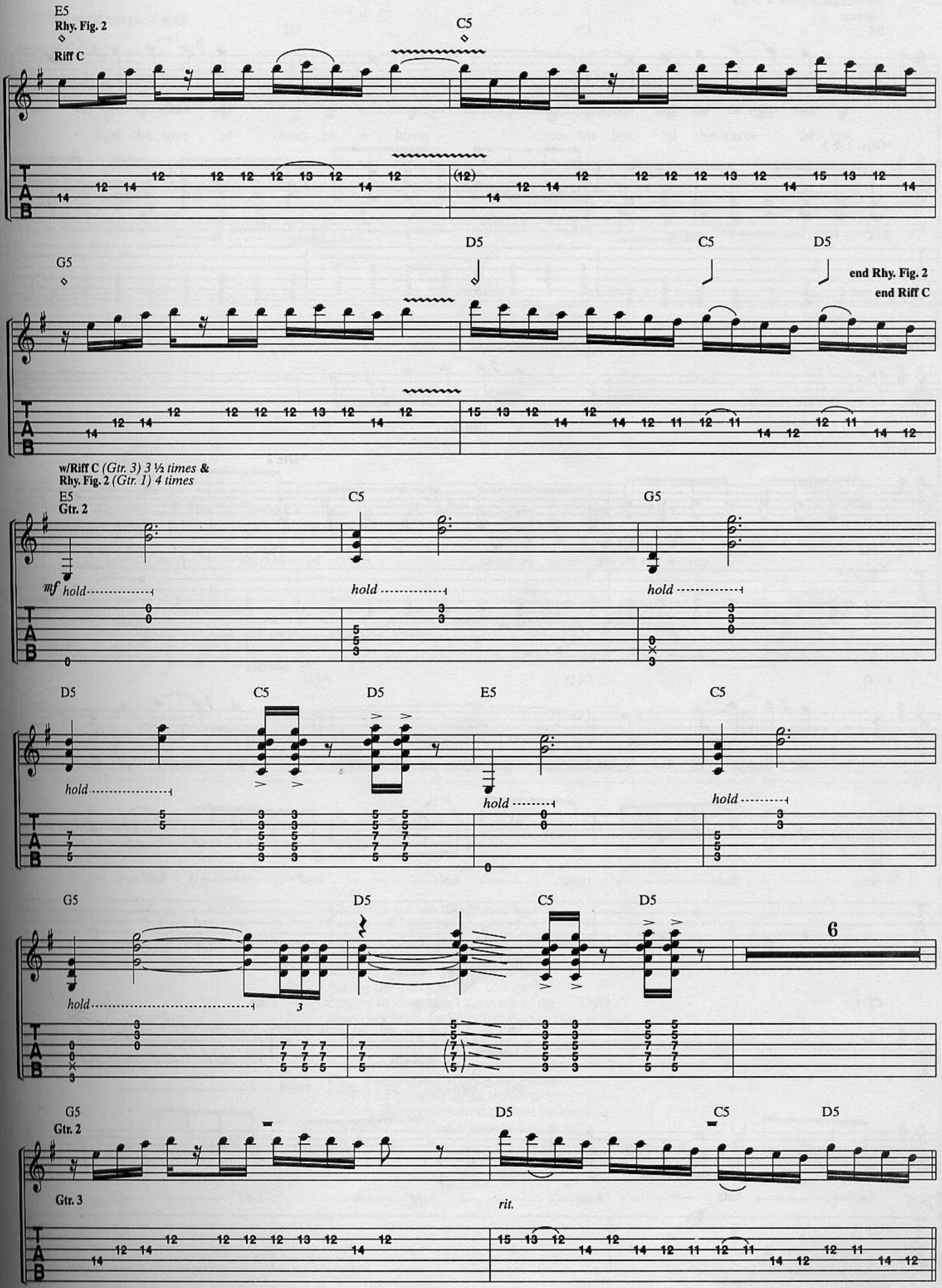

C5
G5
D5
E5
D5
A5
w/Fill 4
C5
D5
G5ˣ
*(Gtr. 2)
*Pick-up to Solo 2.
*Guitar Solo 2:
Gtr. 2
F5
D5
*Gtr. 1 tacet.

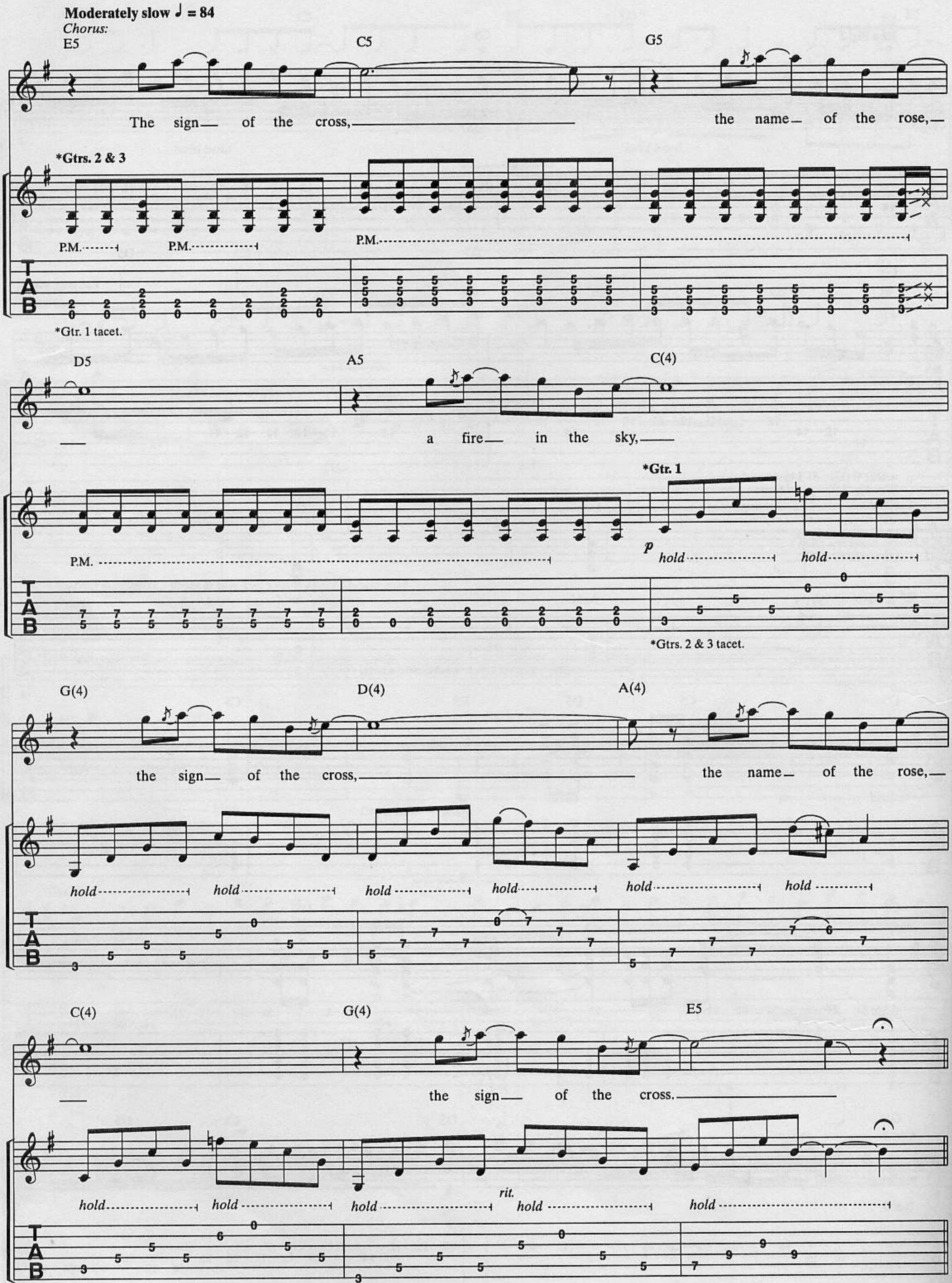

C5
F5
G5x
P.M.
F5
D5
8va
F5
C5VIII
G5x
(8va)
F5
D5
(8va)

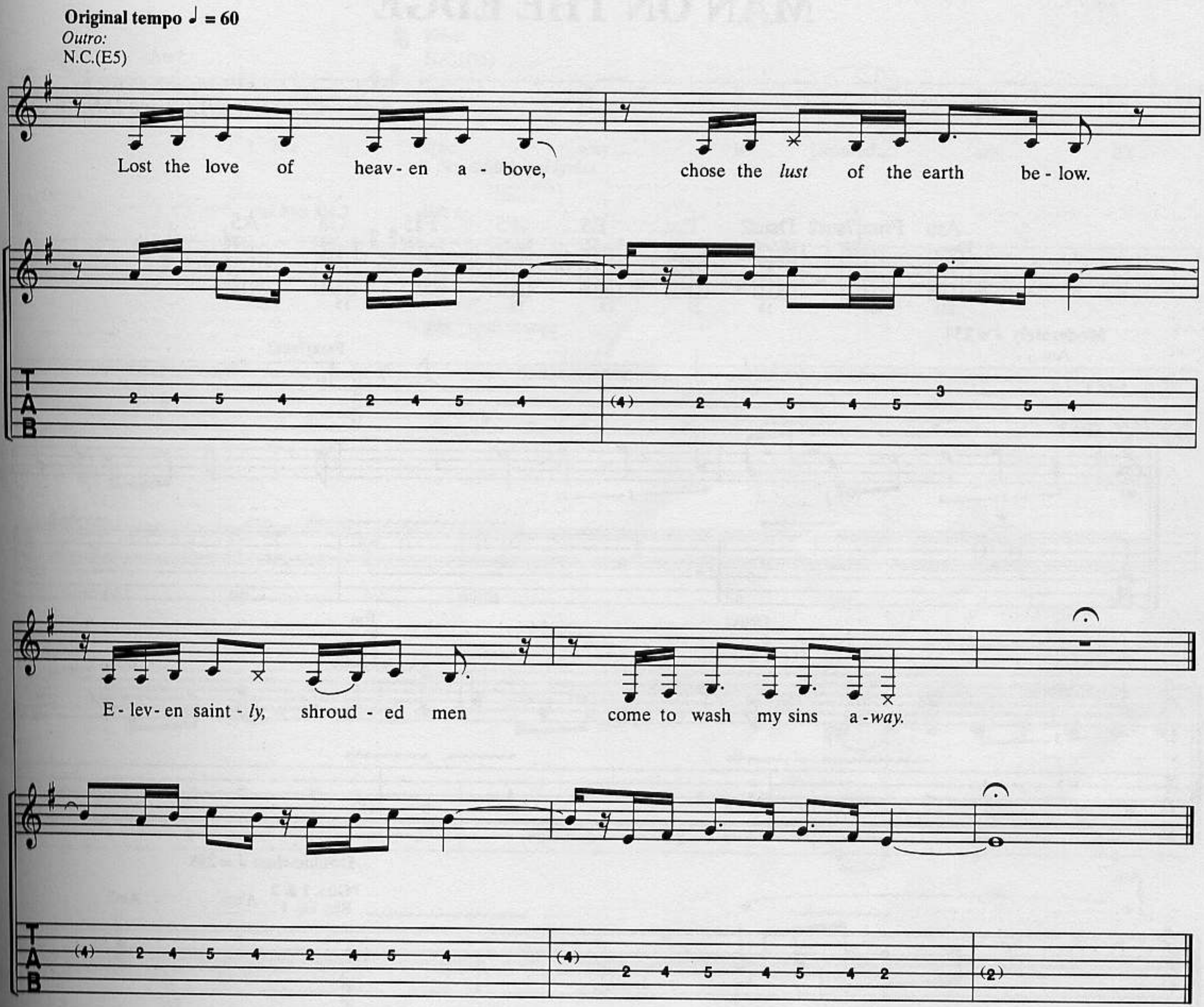

C5
F5
G5ˣ
F5
(15ma)
hold bend
hold bend
1
1
A.H.
③ 9fr.
D5
F5
C5ᵛᴵᴵᴵ
E
(15ma)
A.H.
1½
w/Riff B (Gtr. 3) 2 times & Rhy. Fig. 1 (Gtr. 1) 1st 15 bars only
(E5)
D5
(A5)
D5
E5
Gtr. 1
14
p
Gtr. 2 tacet.
Half-time ♩= 105
Interlude 7:
C5
*Gtr. 3
G5
D5
C5
D5

*Gtr. 1 is synth. arr. for gtr. (this section only).

*2 gtrs. arr. for 1.


E5
Rhy. Fig. 2
Riff C
C5
G5
D5
C5
D5
end Rhy. Fig. 2
end Riff C
w/Riff C (Gtr. 3) 3 ½ times &
Rhy. Fig. 2 (Gtr. 1) 4 times
E5
Gtr. 2
mf
hold
C5
hold
G5
hold
D5
C5
D5
E5
C5
hold
hold
hold
G5
D5
C5
D5
hold
3
6
G5
Gtr. 2
Gtr. 3
D5
C5
D5
rit.
TAB


Moderately slow ♩ = 84
Chorus:
E5
C5
G5
The sign— of the cross,— the name— of the rose,—
*Gtrs. 2 & 3
P.M.
T
A
B
*Gtr. 1 tacet.
D5
A5
C(4)
— a fire— in the sky,—
*Gtr. 1
p
hold
*Gtrs. 2 & 3 tacet.
G(4)
D(4)
A(4)
the sign— of the cross,— the name— of the rose,—
C(4)
G(4)
E5
— the sign— of the cross.—
rit.

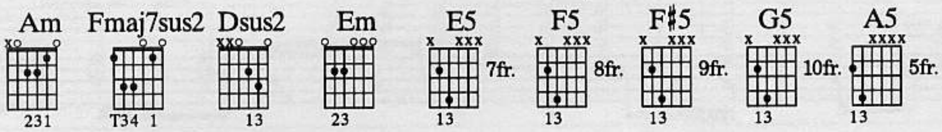

Original tempo ♩ = 60
Outro:
N.C.(E5)
Lost the love of heav - en a - bove, chose the lust of the earth be - low.
E - lev - en saint - ly, shroud - ed men come to wash my sins a - way.
TAB

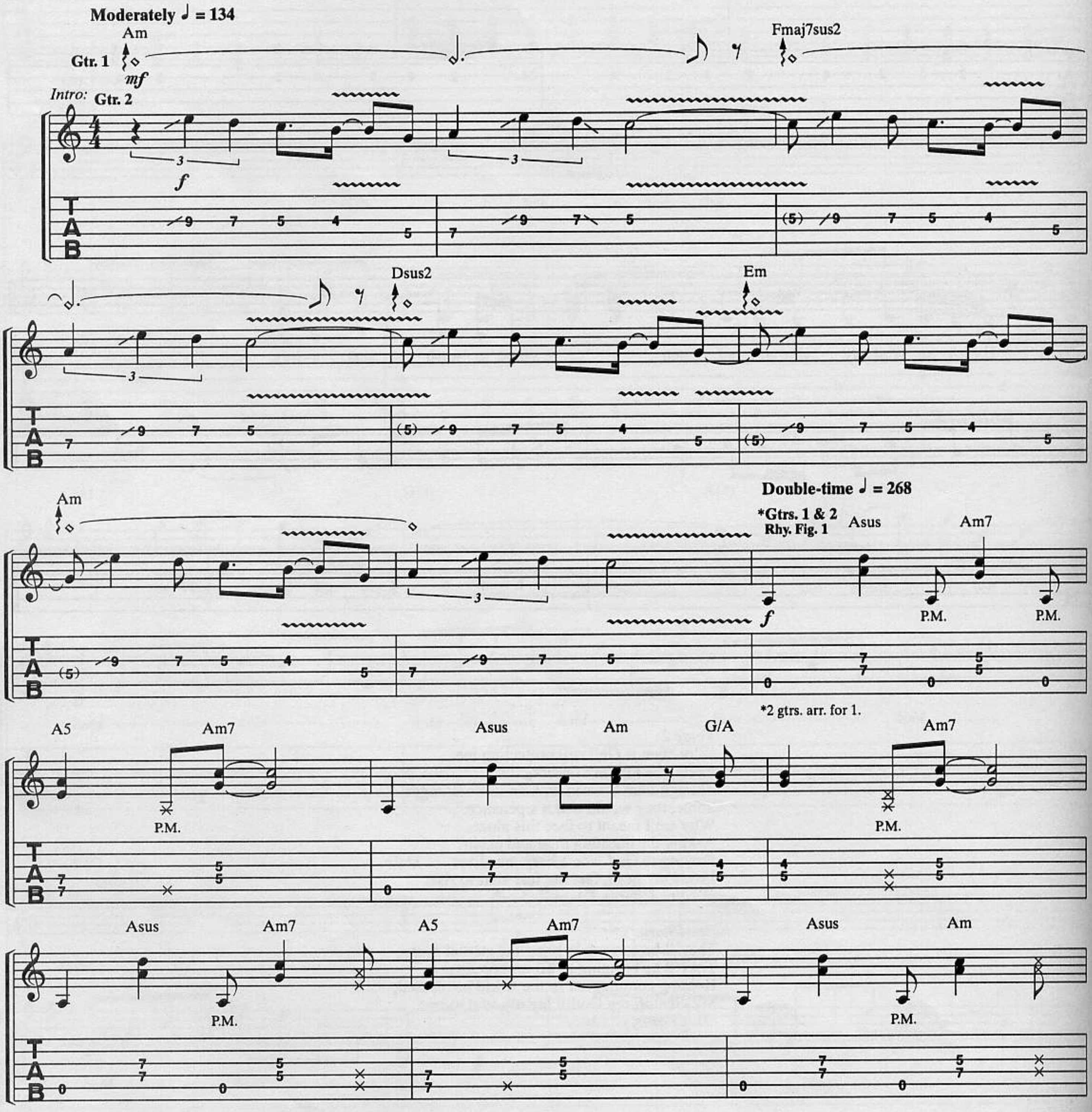
Verse 2:
Why, then is God still protecting me
Even when I don't deserve it?
Though I am blessed with an inner strength,
Some, they would call it a penance.
Why am I meant to face this alone,
Asking the question time and again?
Praying to God won't keep me alive;
Inside my head, feel the fear start to rise.
(To Pre-Chorus 1:)

Pre-Chorus 2:
They'll be coming to bring the eternal flame,
They'll be bringing us all immortality.
Holding communion so the world be blessed,
My creator, my God'll lay my soul to rest.
(To Chorus:)

MAN ON THE EDGE

Words and Music by
BLAZE BAYLEY and JANICK GERS


Am
Fmaj7sus2
Dsus2
Em
E5
F5
F♯5
G5
A5
7fr.
8fr.
9fr.
10fr.
5fr.
231
T34 1
13
23
13
13
13
13
13


Moderately ♩ = 134
Am
Gtr. 1
mf
Fmaj7sus2
Intro: Gtr. 2
f
Dsus2
Em
Am
Double-time ♩ = 268
*Gtrs. 1 & 2
Rhy. Fig. 1
Asus
Am7
P.M.
A5
Am7
Asus
Am
G/A
Am7
Asus
Am7
A5
Am7
Asus
Am
T
A
B

*2 gtrs. arr. for 1.

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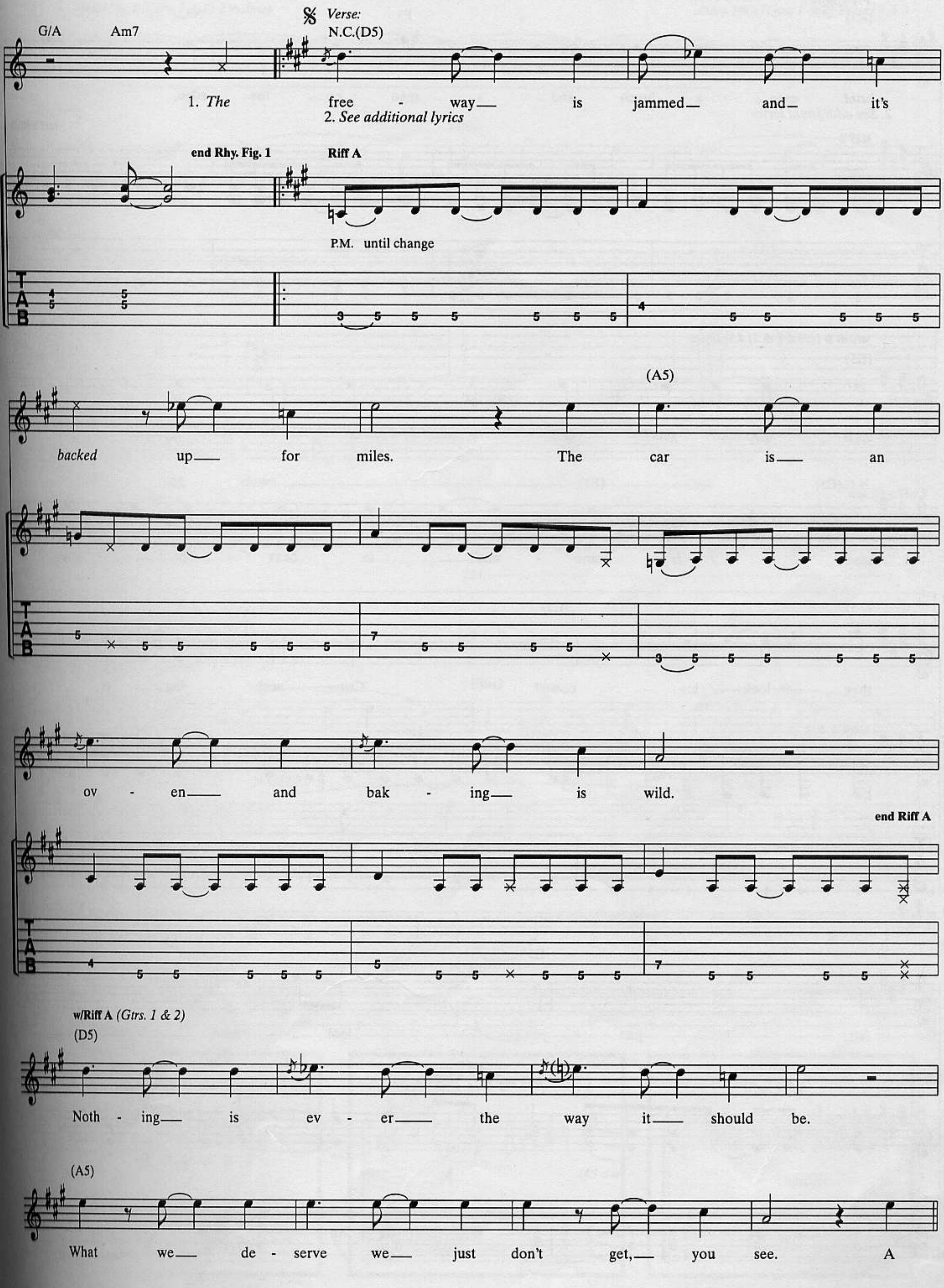
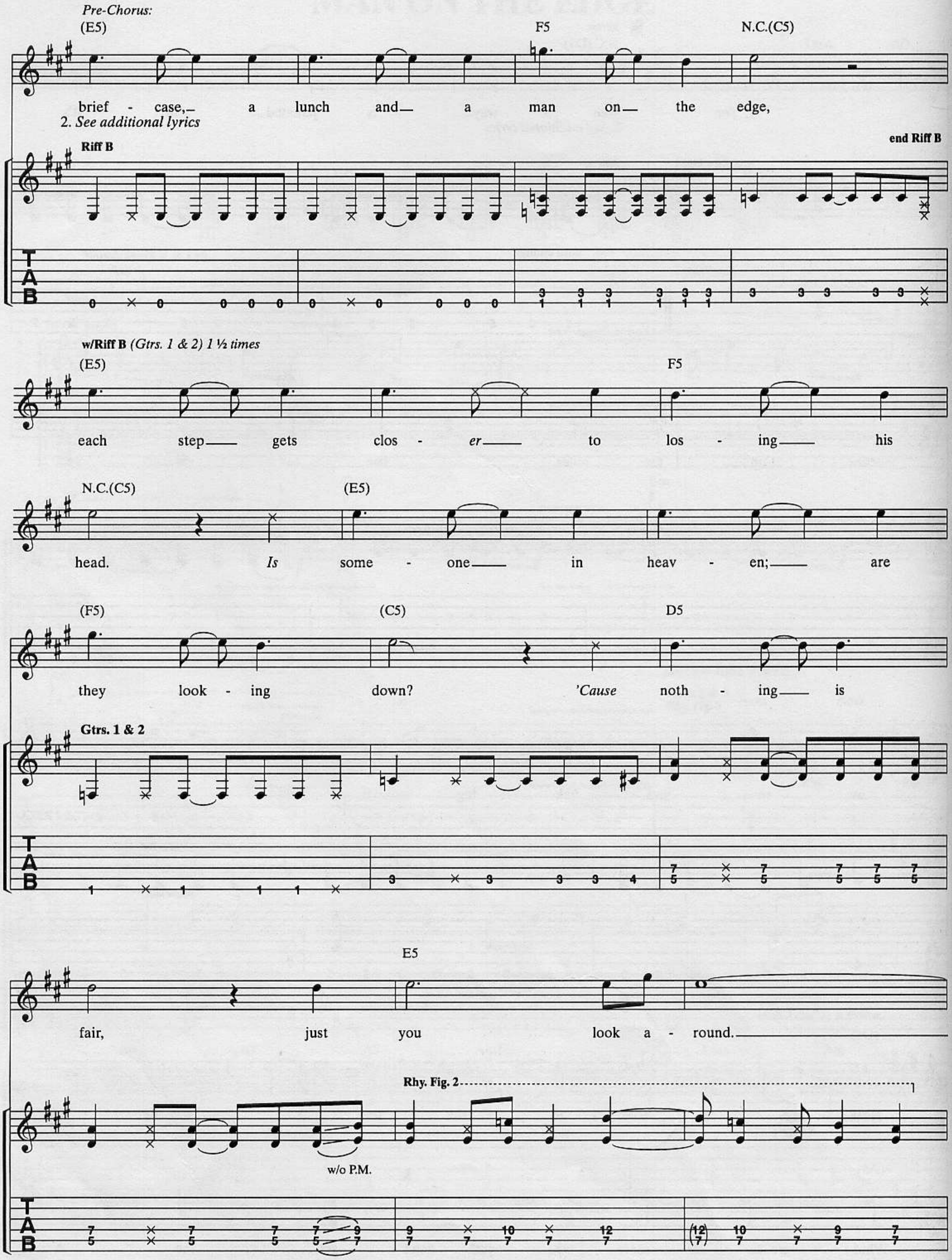
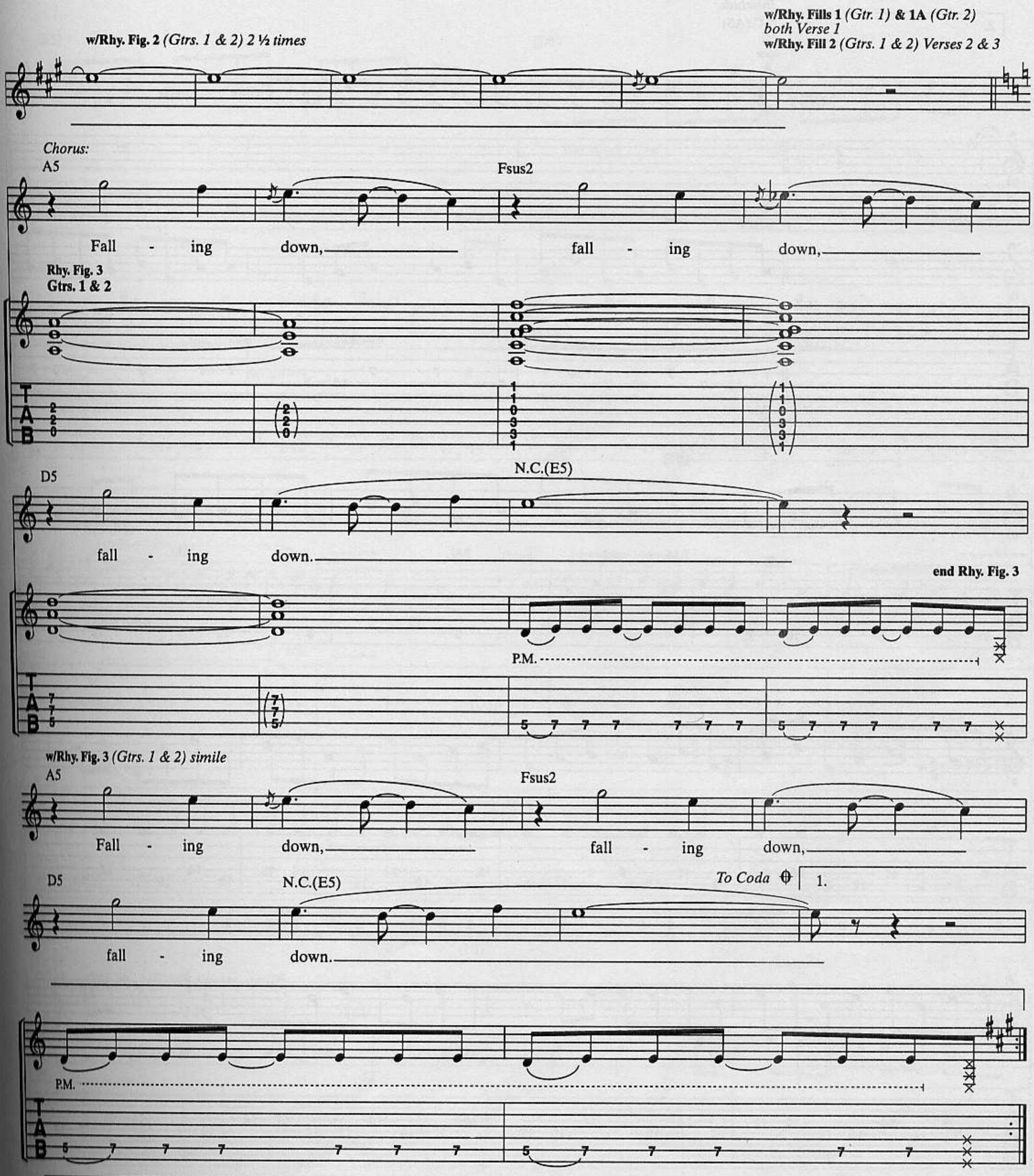
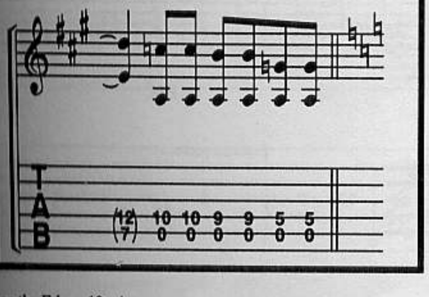

G/A
Am7
Verse:
N.C.(D5)
1. The free - way is jammed and it's
2. See additional lyrics
end Rhy. Fig. 1
Riff A
P.M. until change
backed up for miles.
(A5)
The car is an
ov - en and bak - ing is wild.
end Riff A
w/Riff A (Gtrs. 1 & 2)
(D5)
Noth - ing is ev - er the way it should be.
(A5)
What we de - serve we just don't get, you see.
A

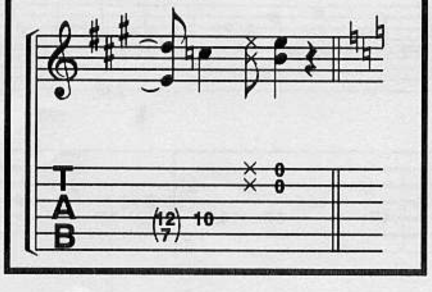

Pre-Chorus:
(E5)
F5
N.C.(C5)
brief - case, a lunch and a man on the edge,
2. See additional lyrics
Riff B
end Riff B
T
A
B
w/Riff B (Gtrs. 1 & 2) 1 ½ times
(E5)
F5
each step gets clos - er to los - ing his
N.C.(C5)
(E5)
head. Is some - one in heav - en; are
(F5)
(C5)
D5
they look - ing down? 'Cause noth - ing is
Gtrs. 1 & 2
E5
fair, just you look a - round.
Rhy. Fig. 2
w/o P.M.


w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 ½ times
w/Rhy. Fills 1 (Gtr. 1) & 1A (Gtr. 2)
both Verse 1
w/Rhy. Fill 2 (Gtrs. 1 & 2) Verses 2 & 3
Chorus:
A5
Fsus2
Fall - ing down, fall - ing down,
Rhy. Fig. 3
Gtrs. 1 & 2
D5
N.C.(E5)
fall - ing down.
end Rhy. Fig. 3
P.M.
w/Rhy. Fig. 3 (Gtrs. 1 & 2) simile
A5
Fsus2
Fall - ing down, fall - ing down,
D5
N.C.(E5)
To Coda
1.
fall - ing down.
P.M.

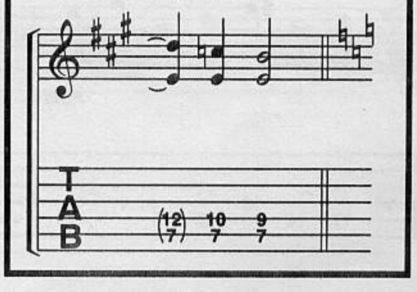
Rhy. Fill 1
Gtr. 1

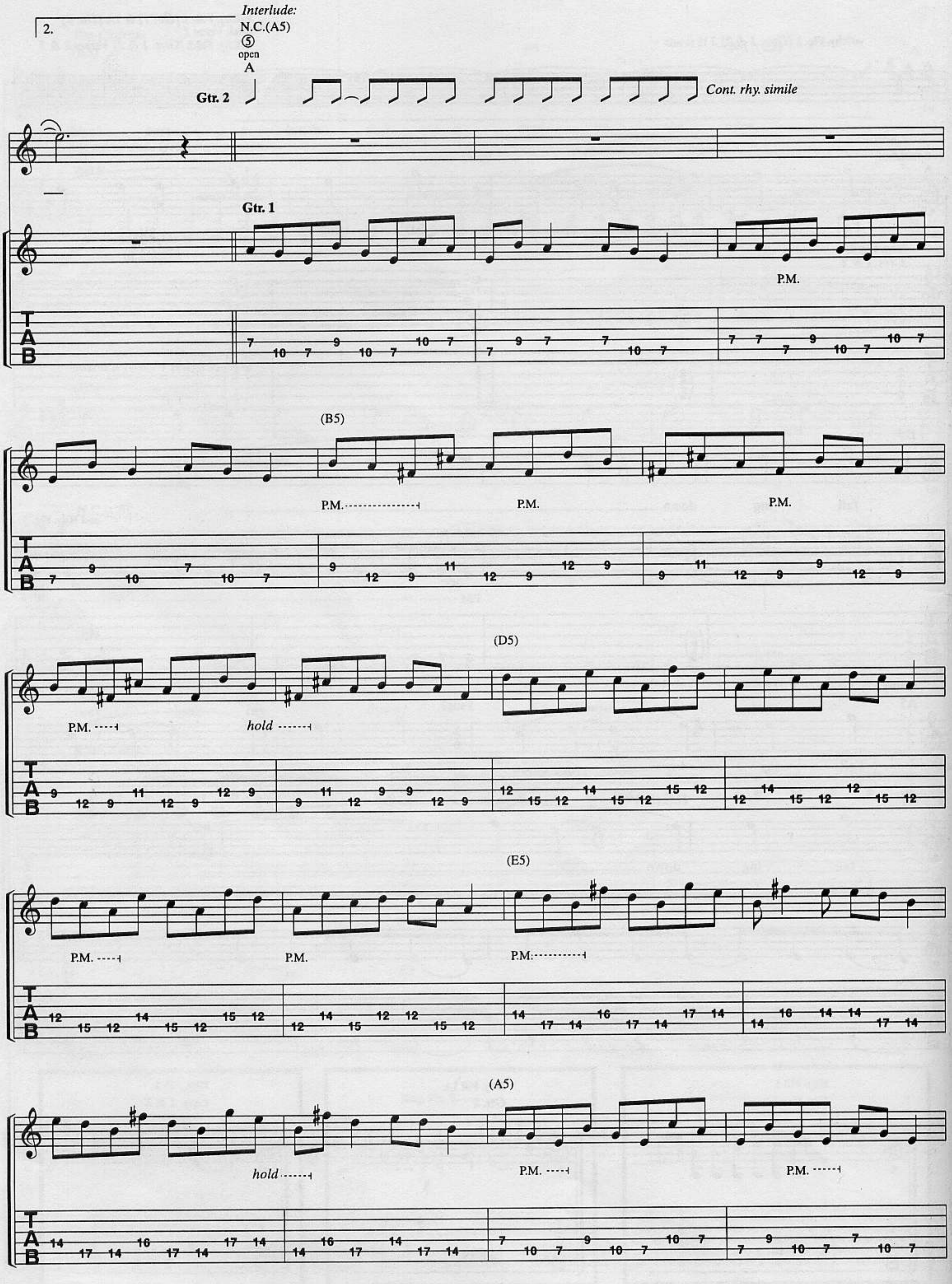


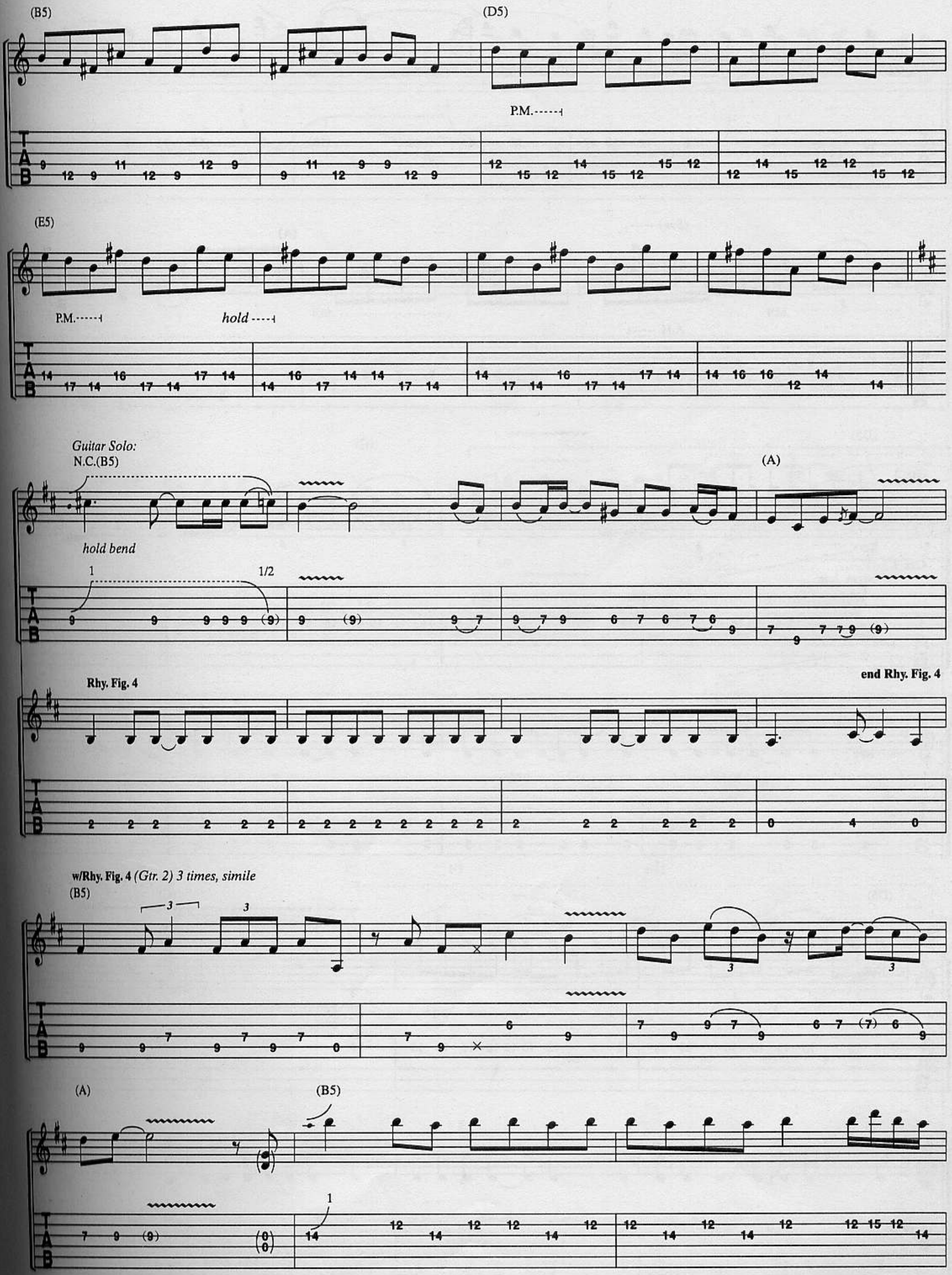
Rhy. Fill 1A
Gtr. 2

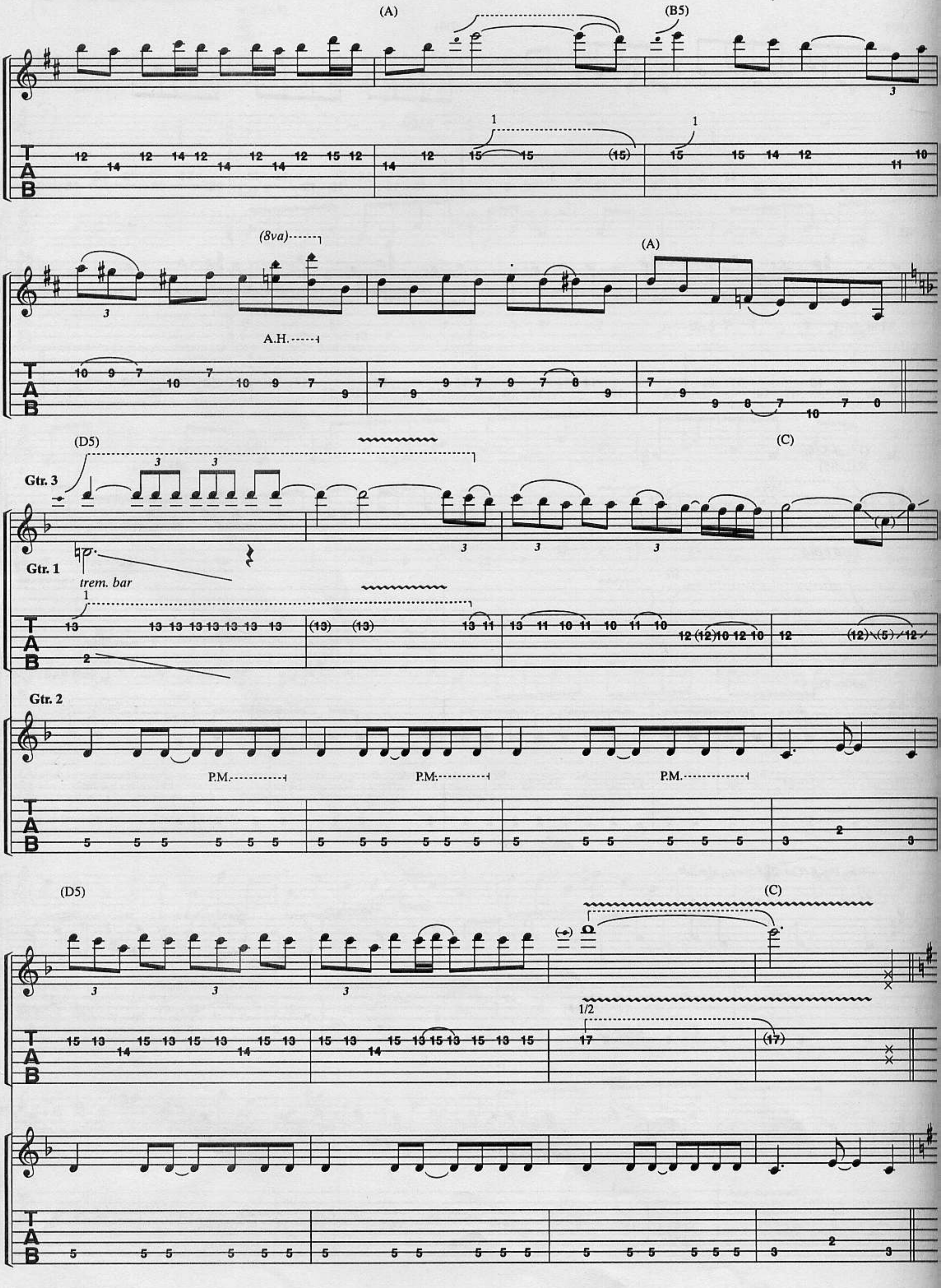


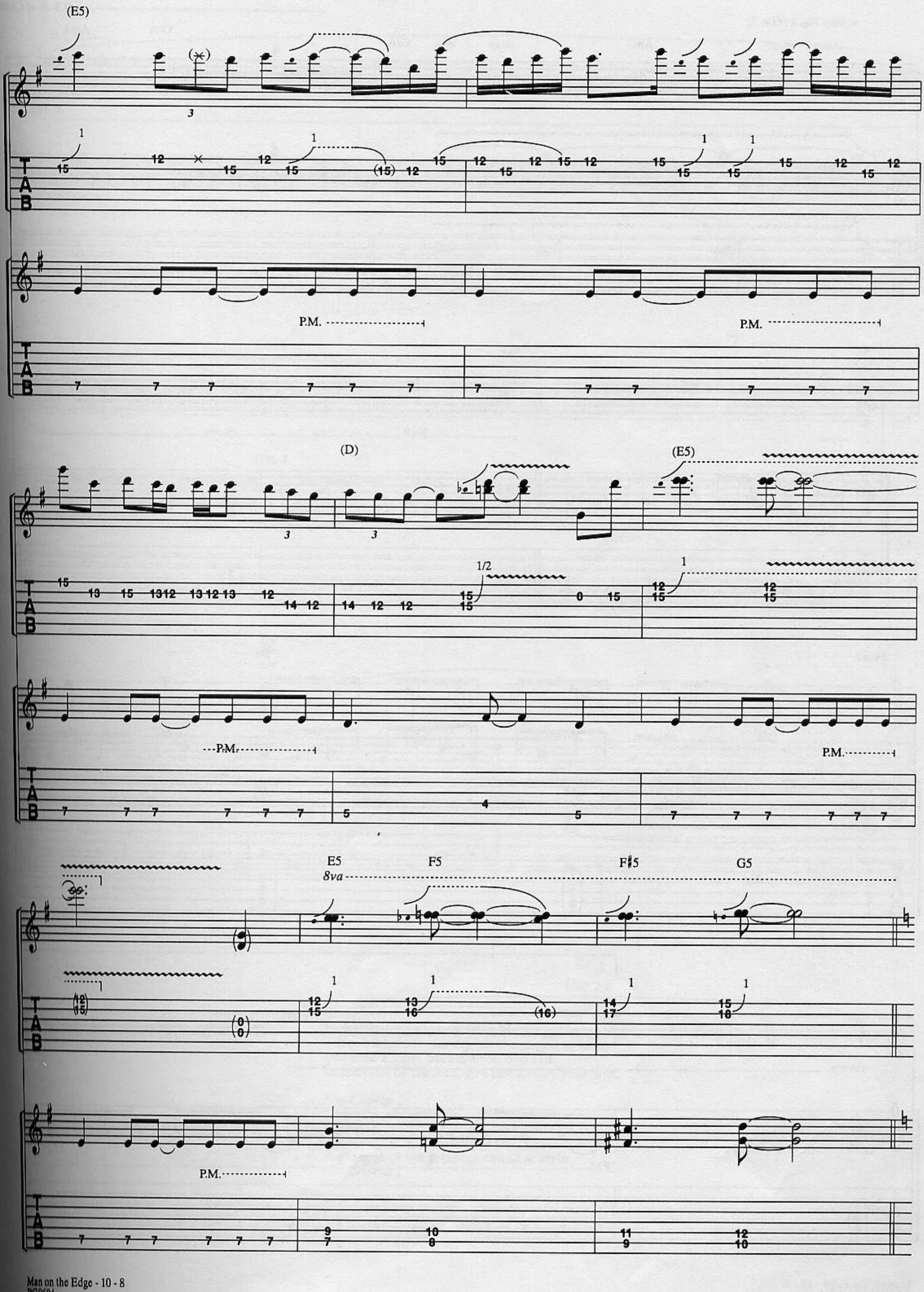
Rhy. Fill 2
Gtrs. 1 & 2

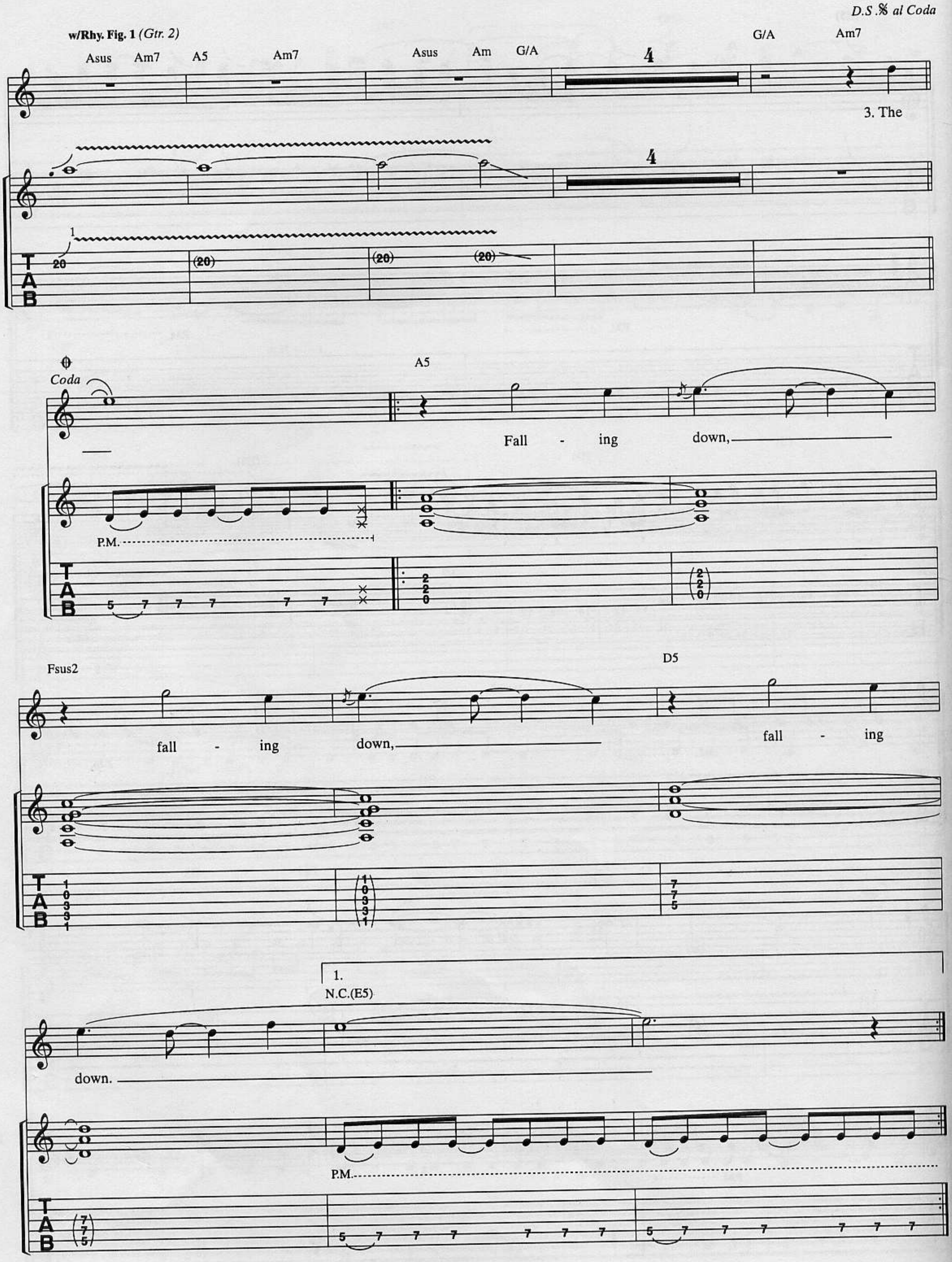


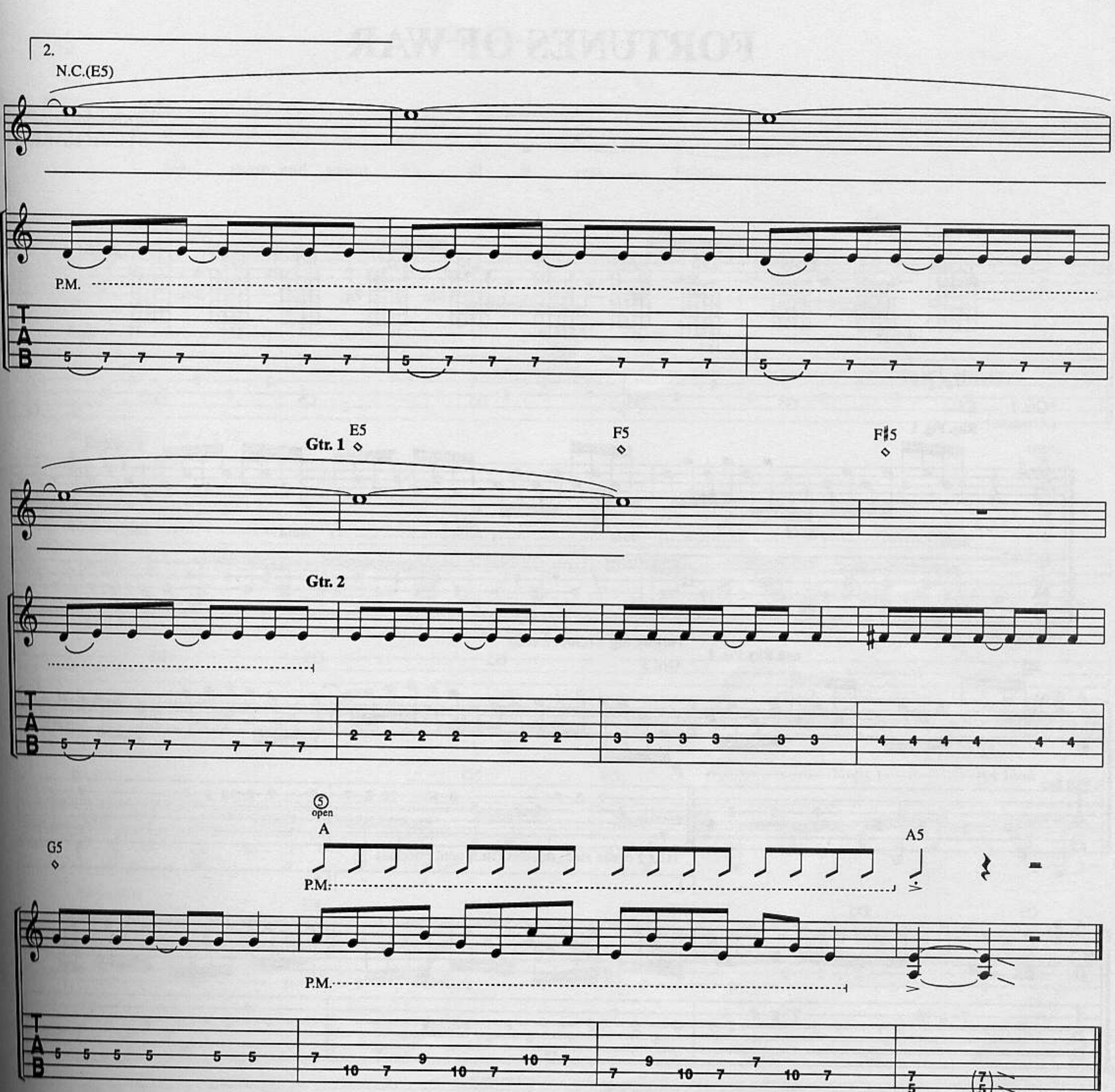

2.
Interlude:
N.C.(A5)
⑤
open
A
Gtr. 2
Cont. rhy. simile
Gtr. 1
P.M.
T
A
B
(B5)
P.M.
P.M.
P.M.
P.M.
hold
(D5)
(E5)
P.M.
P.M.
P.M.
(A5)
hold
P.M.
P.M.


(B5)
(D5)
P.M.
(E5)
P.M.
hold
Guitar Solo:
N.C.(B5)
hold bend
1
1/2
(A)
Rhy. Fig. 4
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtr. 2) 3 times, simile
(B5)
3
(A)
(B5)
1
T
A
B


(A)
(B5)
1
1
(8va)
A.H.
(A)
(D5)
Gtr. 3
Gtr. 1
trem. bar
1
(C)
Gtr. 2
P.M.
P.M.
P.M.
(D5)
(C)
1/2
T
A
B


(E5)
(D)
(E5)
E5
F5
F♯5
G5
8va
1/2
1
P.M.
T
A
B


D.S. 𝄋 al Coda
w/Rhy. Fig. 1 (Gtr. 2)
Asus
Am7
A5
Am7
Asus
Am
G/A
4
G/A
Am7
3. The
4
1
20
(20)
(20)
(20)
T
A
B
Coda
A5
Fall - ing down,
P.M.
5 7 7 7 7 7 X X
2 2 0
(2 2 0)
Fsus2
D5
fall - ing down,
fall - ing
1 0 3 3 1
(1 0 3 3 1)
7 7 5
1.
N.C.(E5)
down.
P.M.
(7 7 5)
5 7 7 7 7 7 7
5 7 7 7 7 7 7

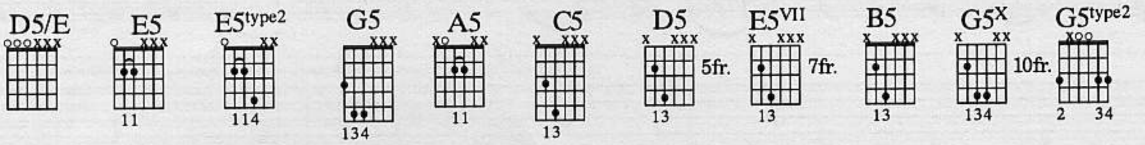

2.
N.C.(E5)
P.M.
Gtr. 1
E5
F5
F♯5
Gtr. 2
G5
⑤ open
A
P.M.
A5
P.M.

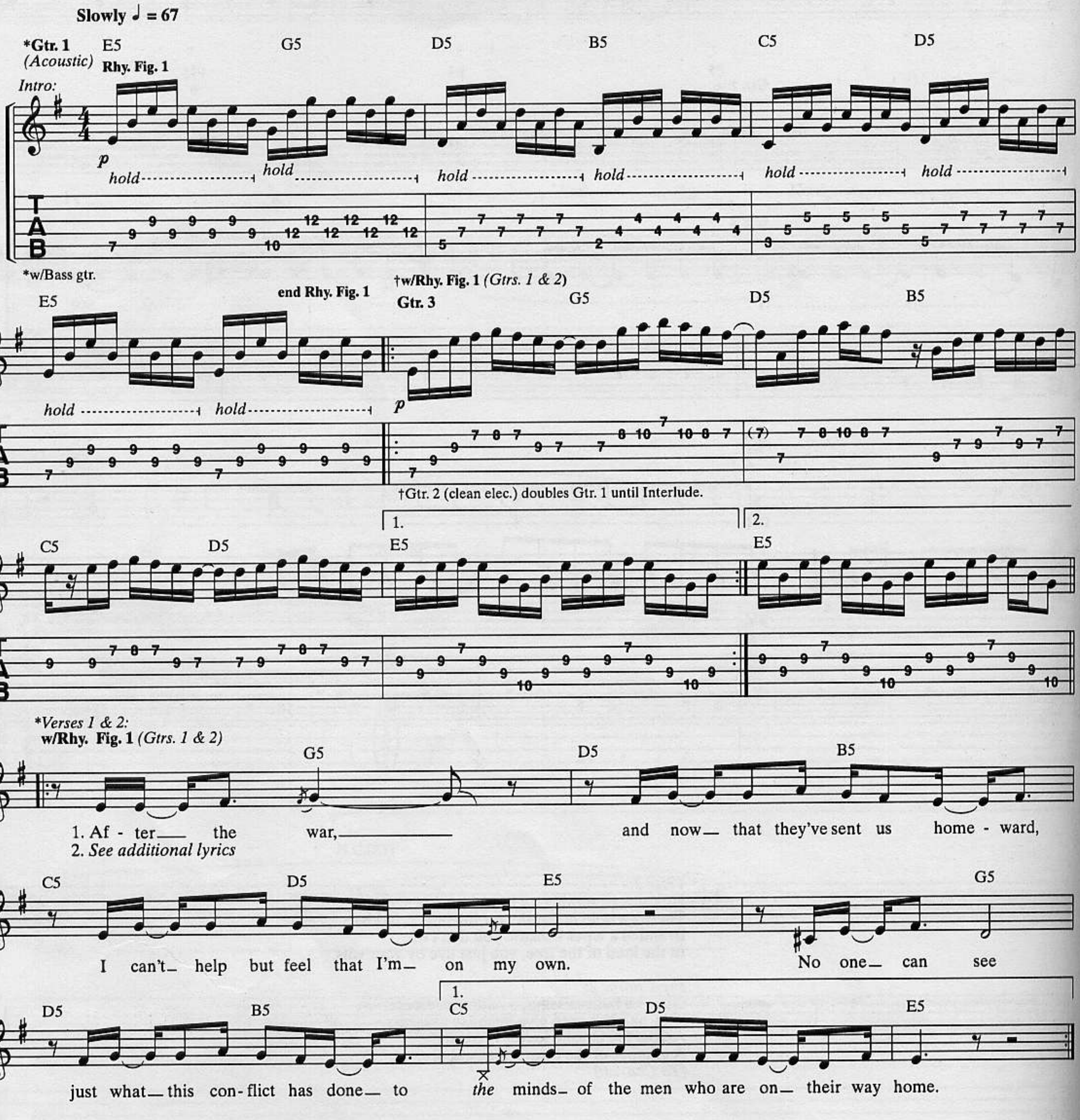
Verse 2:
He's sick of waiting, of lying like this.
There's a hole in the sky for the angels to kiss.
Branded a leper because you don't fit.
In the land of the free, you just live by your wits.

Pre-Chorus 2:
Once he built missiles, a nation's defense.
Now he can't even give birthday presents.
Across the city, he leaves in his wake
A glimpse of the future, a cannibal state.
(To Chorus:)

FORTUNES OF WAR

Words and Music by
STEVE HARRIS


D5/E
E5
E5type2
G5
A5
C5
D5
5fr.
E5VII
7fr.
B5
G5X
10fr.
G5type2


Slowly ♩ = 67
*Gtr. 1 (Acoustic)
Rhy. Fig. 1
Intro:
E5 G5 D5 B5 C5 D5
hold
*w/Bass gtr.
end Rhy. Fig. 1
†w/Rhy. Fig. 1 (Gtrs. 1 & 2)
Gtr. 3
†Gtr. 2 (clean elec.) doubles Gtr. 1 until Interlude.
*Verses 1 & 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
1. Af - ter the war, and now that they've sent us home - ward,
2. See additional lyrics
I can't help but feel that I'm on my own. No one can see
just what this con - flict has done to the minds of the men who are on their way home.

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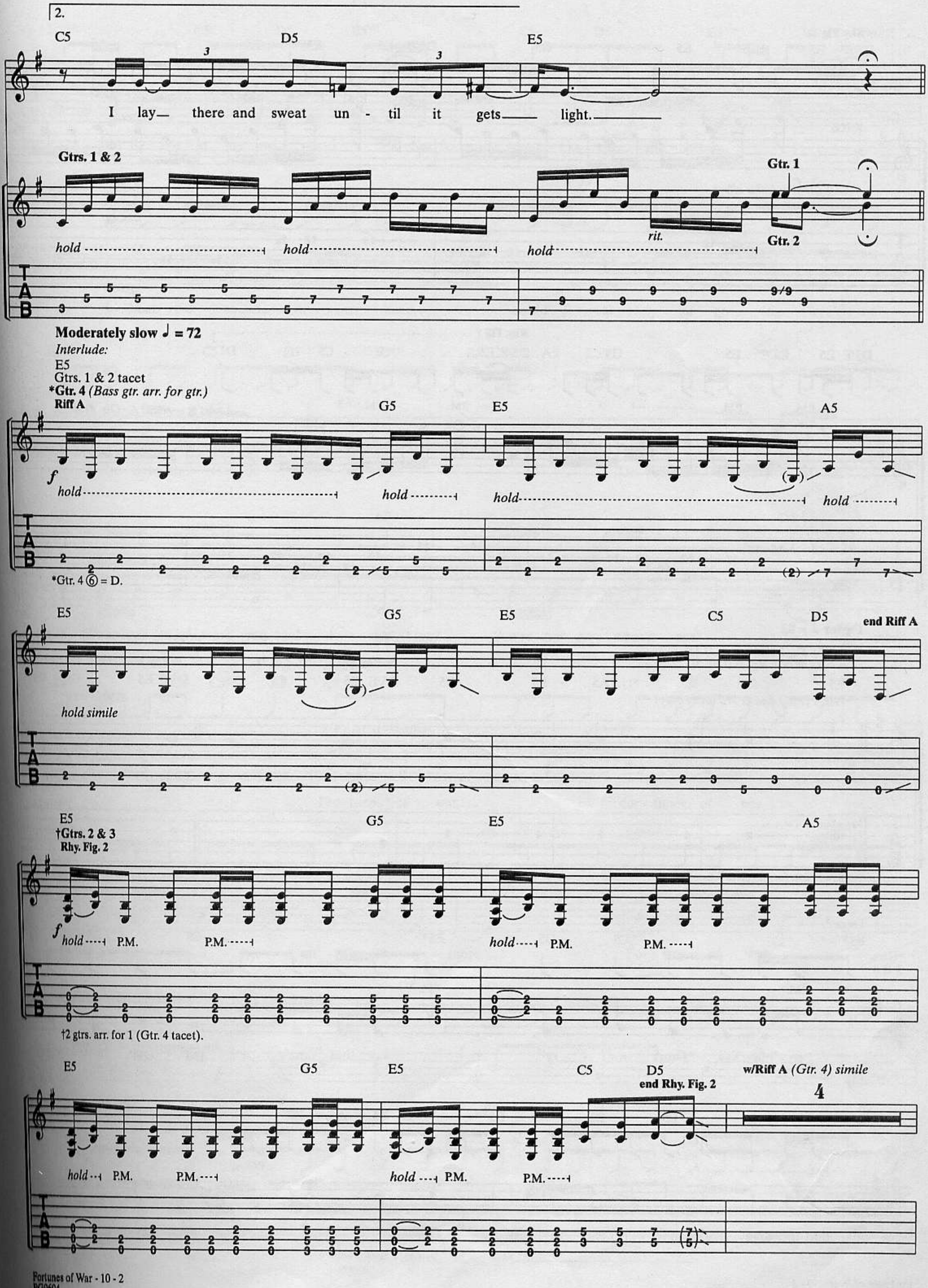
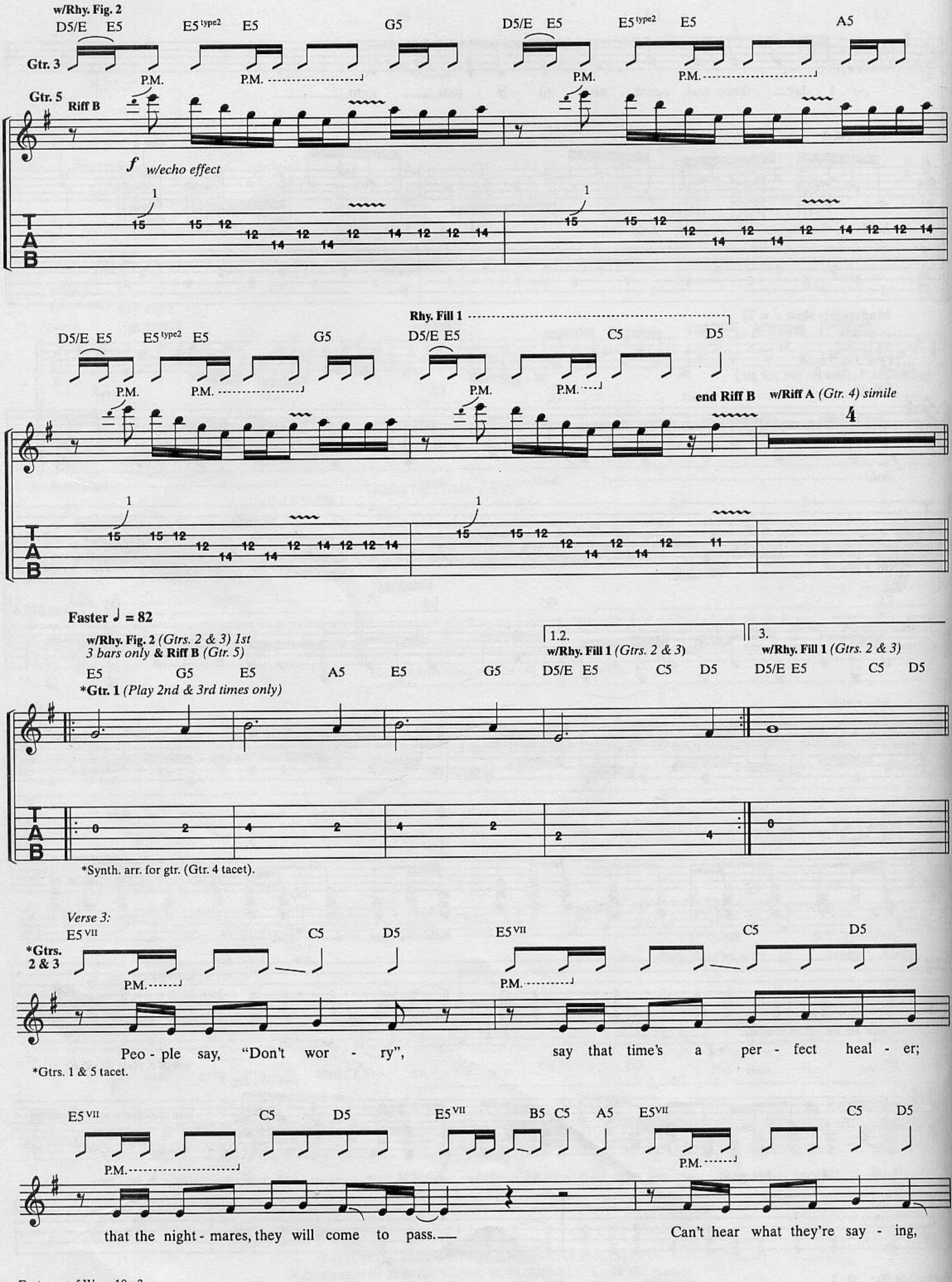

2.
C5
D5
E5
I lay— there and sweat un - til it gets— light.—
Gtrs. 1 & 2
Gtr. 1
Gtr. 2
hold
hold
hold
rit.
T
A
B
Moderately slow ♩ = 72
Interlude:
E5
Gtrs. 1 & 2 tacet
*Gtr. 4 (Bass gtr. arr. for gtr.)
Riff A
G5
E5
A5
f
hold
hold
hold
hold
E5
G5
E5
C5
D5
end Riff A
hold simile
E5
†Gtrs. 2 & 3
Rhy. Fig. 2
G5
E5
A5
f
hold
P.M.
P.M.
hold
P.M.
P.M.
E5
G5
E5
C5
D5
end Rhy. Fig. 2
w/Riff A (Gtr. 4) simile
4
hold
P.M.
P.M.
hold
P.M.
P.M.

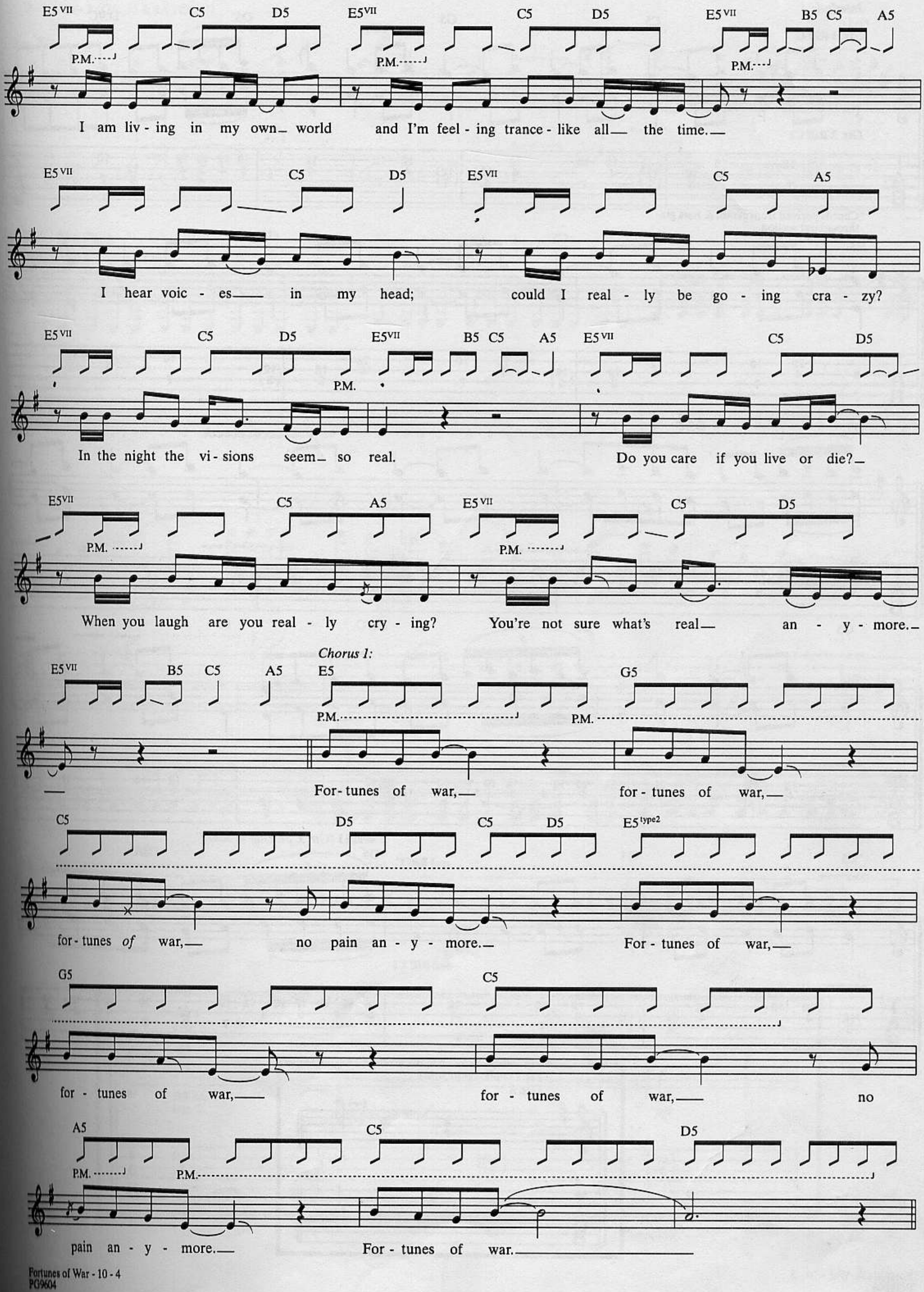
*Gtr. 4 ⑥ = D.

†2 gtrs. arr. for 1 (Gtr. 4 tacet).


w/Rhy. Fig. 2
D5/E E5 E5type2 E5 G5 D5/E E5 E5type2 E5 A5
Gtr. 3
P.M.
P.M.
Gtr. 5
Riff B
f w/echo effect
15 15 12 12 14 12 14 12 14 12 12 14
D5/E E5 E5type2 E5 G5
Rhy. Fill 1
D5/E E5 C5 D5
end Riff B
w/Riff A (Gtr. 4) simile
4
15 15 12 12 14 12 14 12 14 12 12 14
15 15 12 12 14 12 14 12 11
Faster ♩ = 82
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 1st 3 bars only & Riff B (Gtr. 5)
1.2.
w/Rhy. Fill 1 (Gtrs. 2 & 3)
3.
w/Rhy. Fill 1 (Gtrs. 2 & 3)
E5 G5 E5 A5 E5 G5 D5/E E5 C5 D5 D5/E E5 C5 D5
*Gtr. 1 (Play 2nd & 3rd times only)
0 2 4 2 4 2 2 4 0
Verse 3:
E5VII C5 D5 E5VII C5 D5
*Gtrs. 2 & 3
P.M.
Peo - ple say, "Don't wor - ry", say that time's a per - fect heal - er;
E5VII C5 D5 E5VII B5 C5 A5 E5VII C5 D5
P.M.
that the night - mares, they will come to pass.
Can't hear what they're say - ing,

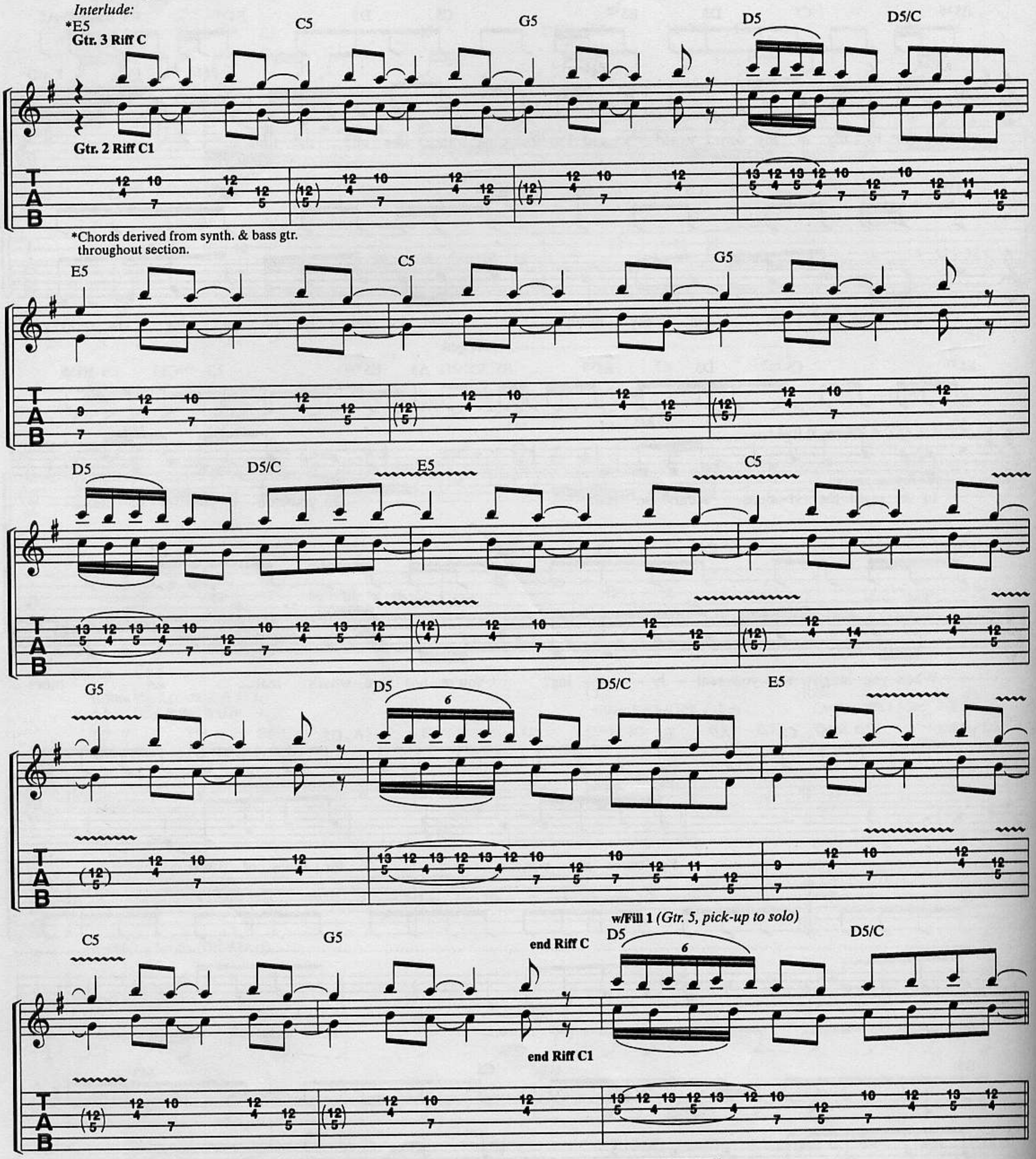
*Synth. arr. for gtr. (Gtr. 4 tacet).

*Gtrs. 1 & 5 tacet.

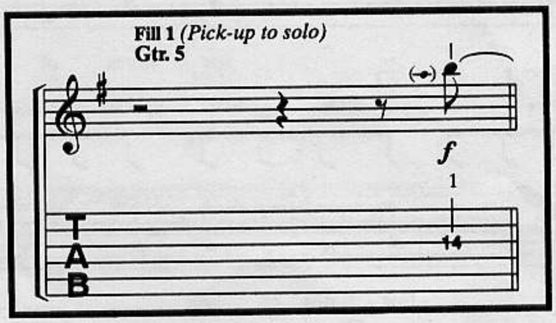

E5VII C5 D5 E5VII C5 D5 E5VII B5 C5 A5
P.M. P.M. P.M.
I am liv - ing in my own world and I'm feel - ing trance - like all the time.
E5VII C5 D5 E5VII C5 A5
I hear voic - es in my head; could I real - ly be go - ing cra - zy?
E5VII C5 D5 E5VII B5 C5 A5 E5VII C5 D5
P.M.
In the night the vi - sions seem so real. Do you care if you live or die?
E5VII C5 A5 E5VII C5 D5
P.M. P.M.
When you laugh are you real - ly cry - ing? You're not sure what's real an - y - more.
Chorus 1:
E5VII B5 C5 A5 E5 G5
P.M. P.M.
For - tunes of war, for - tunes of war,
C5 D5 C5 D5 E5type2
for - tunes of war, no pain an - y - more. For - tunes of war,
G5 C5
for - tunes of war, for - tunes of war, no
A5 C5 D5
P.M. P.M.
pain an - y - more. For - tunes of war.

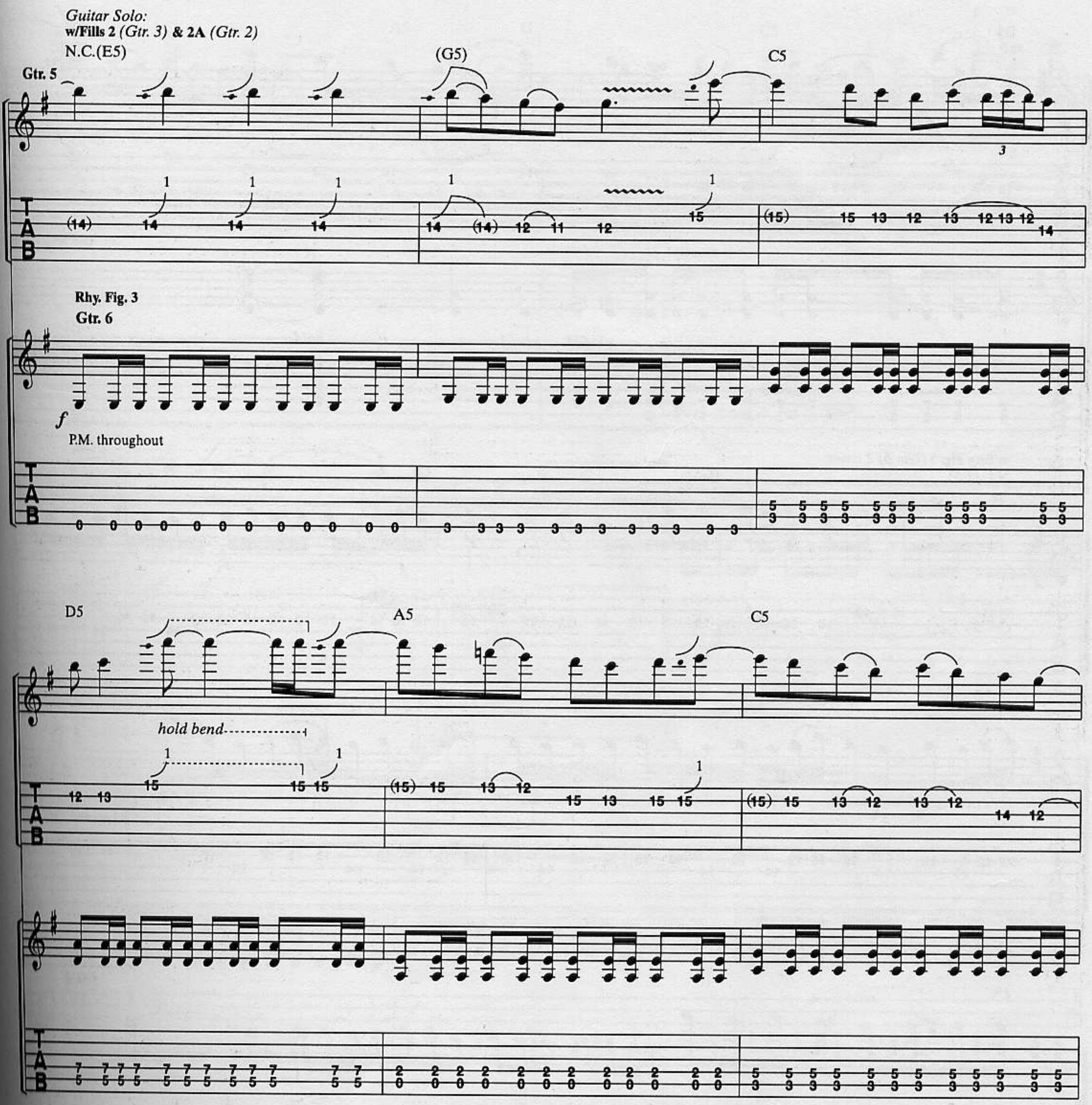
Moderately fast ♩ = 160

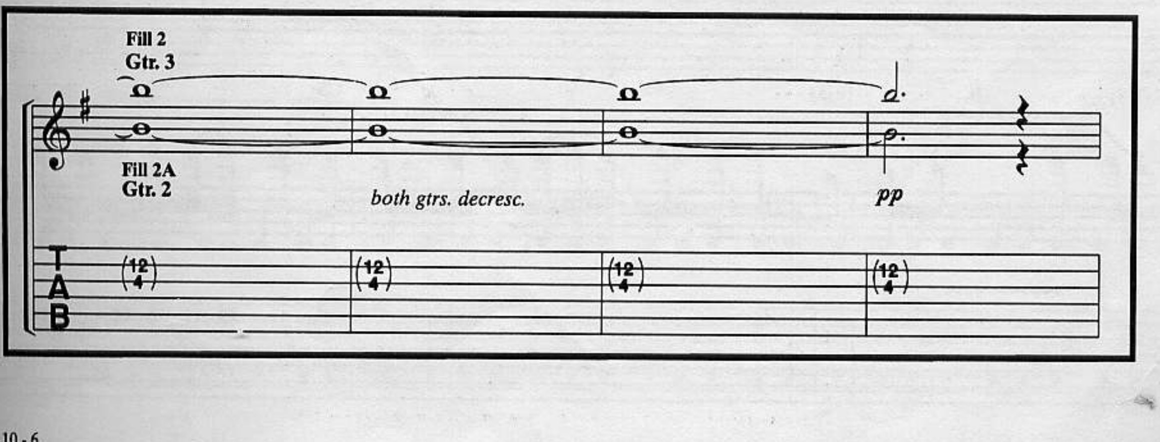
Interlude:

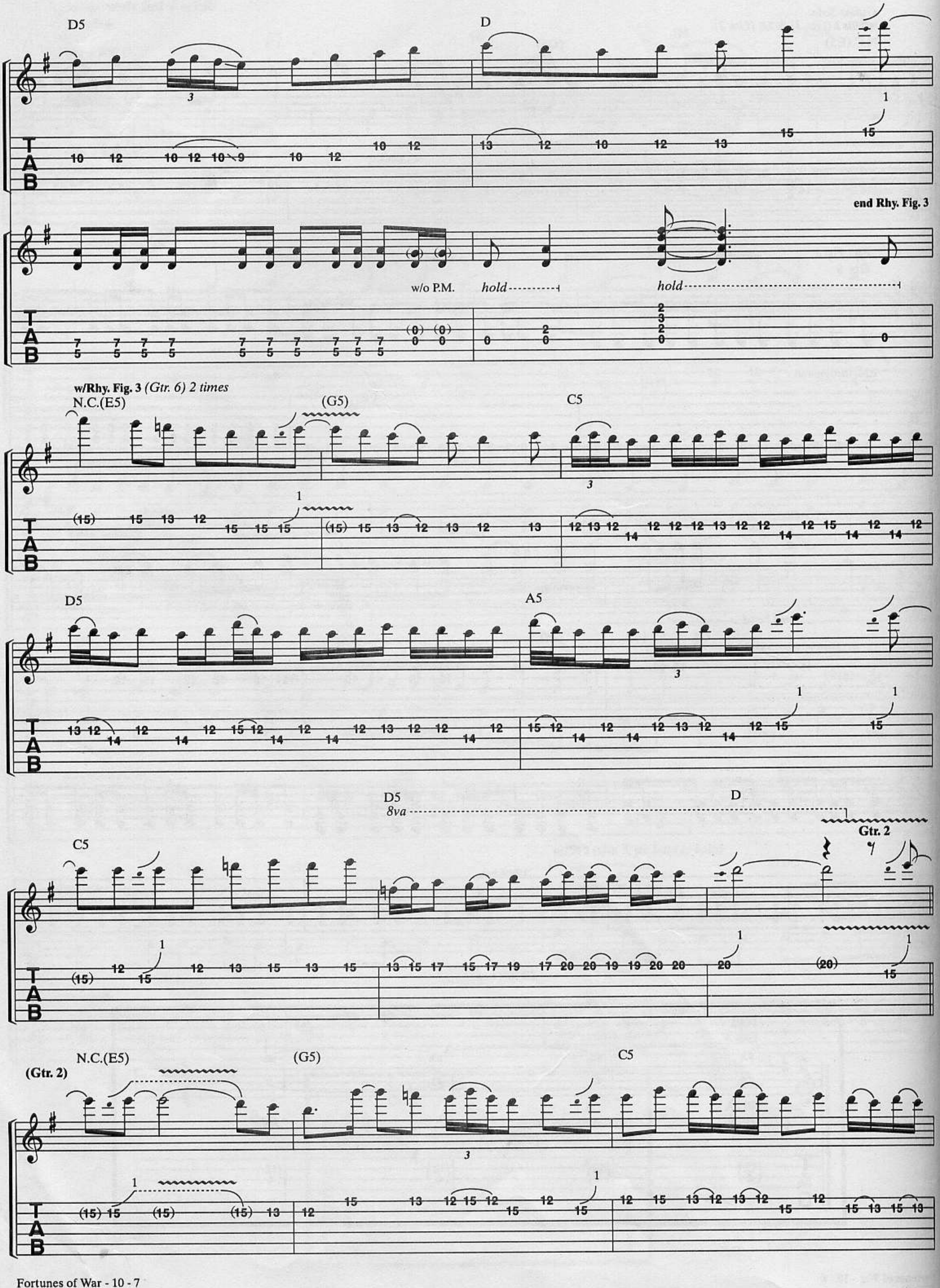

*E5
Gtr. 3 Riff C
C5
G5
D5
D5/C
Gtr. 2 Riff C1
E5
C5
G5
D5
D5/C
E5
C5
G5
D5
6
D5/C
E5
C5
G5
end Riff C
w/Fill 1 (Gtr. 5, pick-up to solo)
D5
6
D5/C
end Riff C1
T
A
B

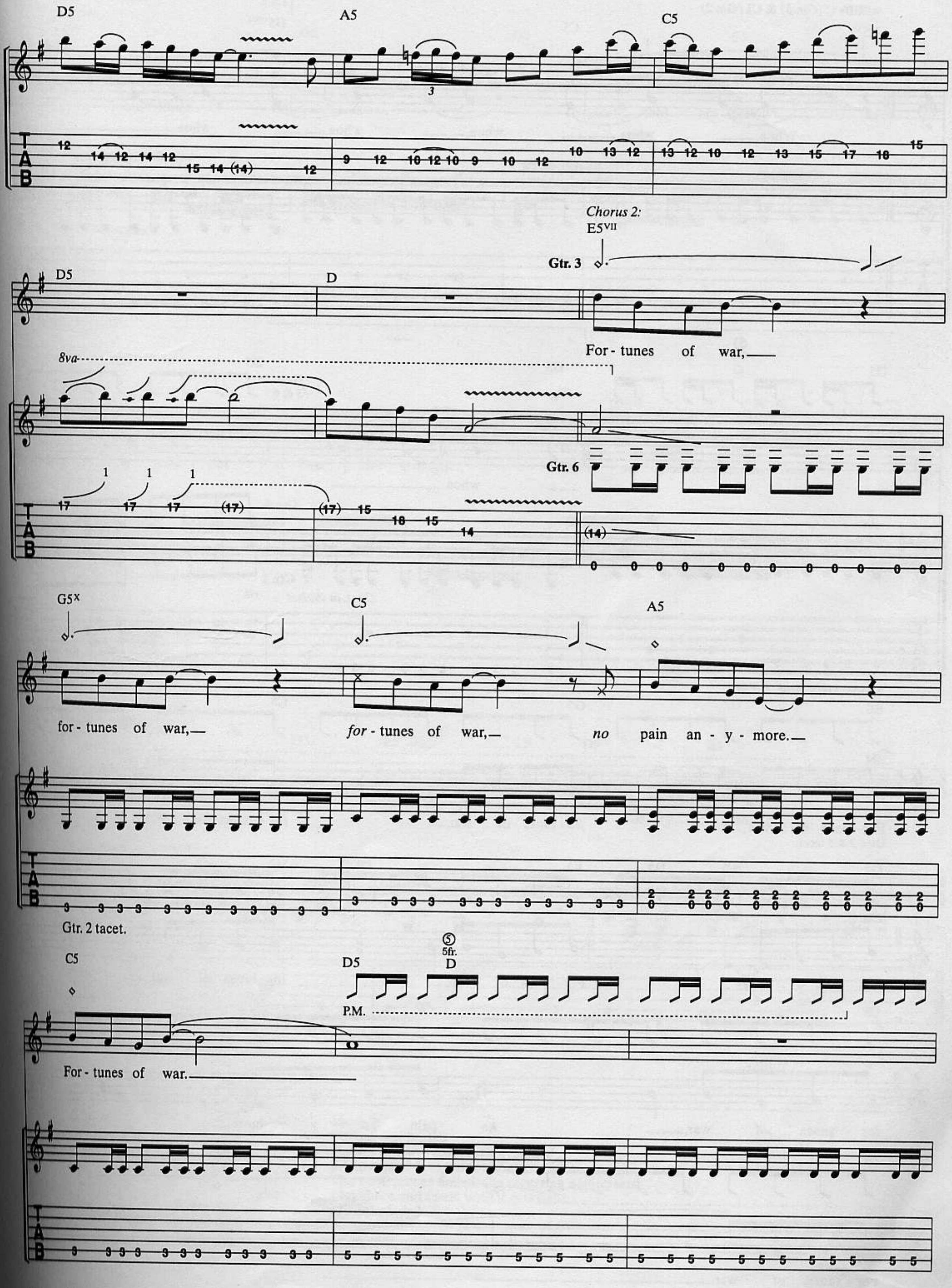
*Chords derived from synth. & bass gtr. throughout section.

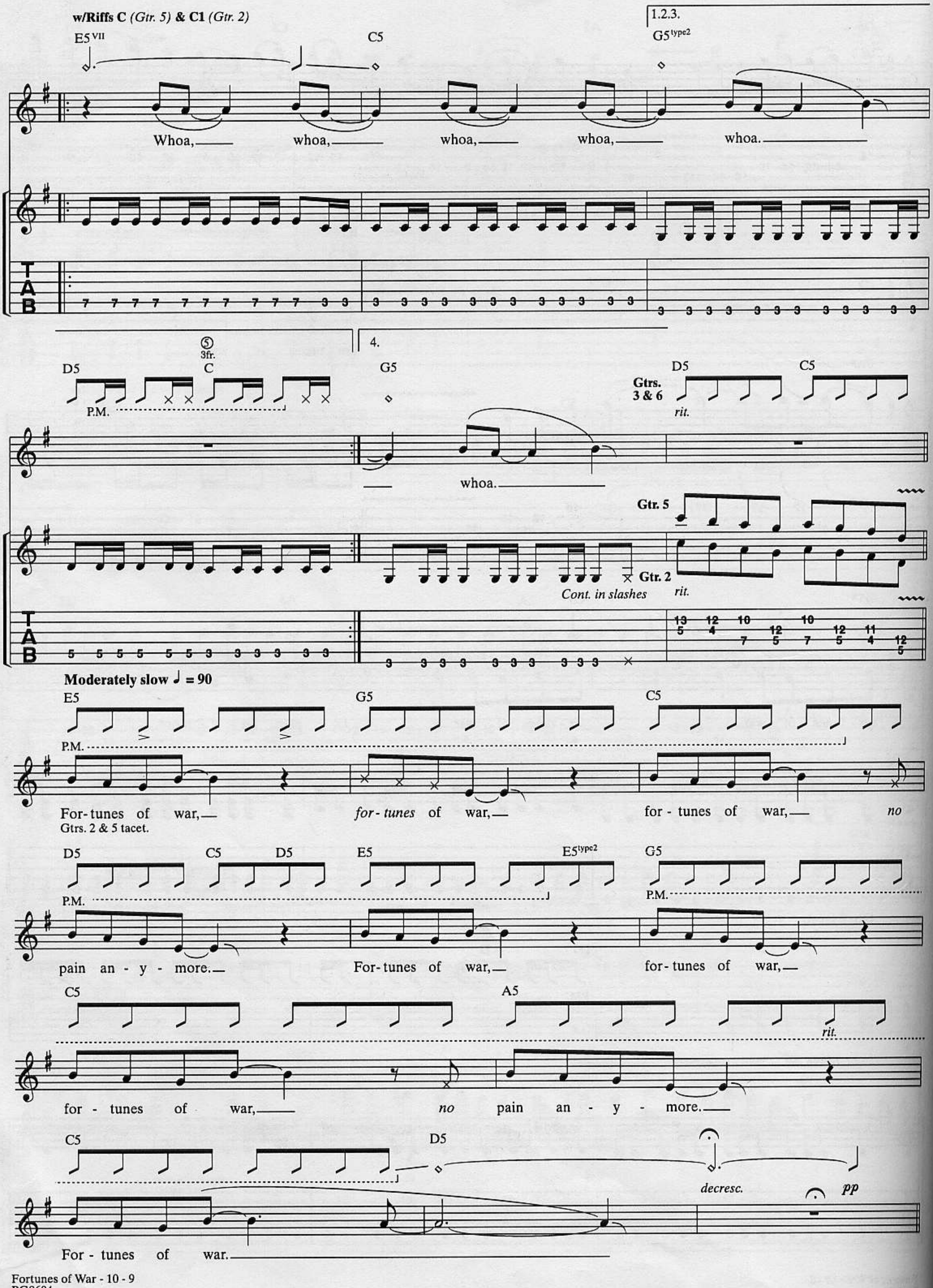

Fill 1 (Pick-up to solo)
Gtr. 5
f
1
14
T
A
B

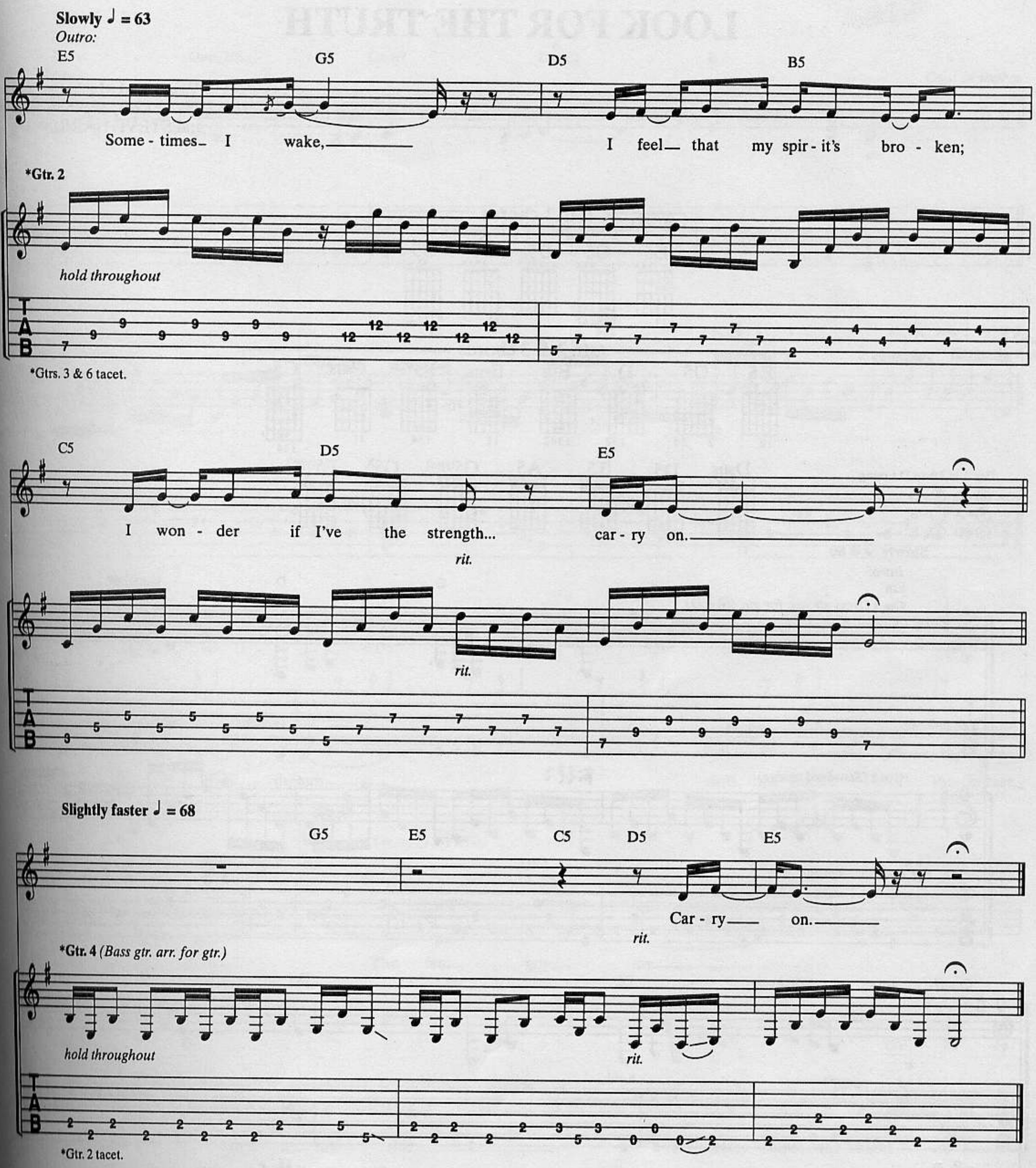

Guitar Solo:
w/Fills 2 (Gtr. 3) & 2A (Gtr. 2)
N.C.(E5)
(G5)
C5
Gtr. 5
3
Rhy. Fig. 3
Gtr. 6
f
P.M. throughout
D5
A5
C5
hold bend


Fill 2
Gtr. 3
Fill 2A
Gtr. 2
both gtrs. decresc.
pp


D5
D
end Rhy. Fig. 3
w/o P.M.
hold
hold
w/Rhy. Fig. 3 (Gtr. 6) 2 times
N.C.(E5)
(G5)
C5
D5
A5
C5
D5
8va
D
Gtr. 2
(Gtr. 2)
N.C.(E5)
(G5)
C5
T
A
B


D5
A5
C5
12 14 12 14 12 15 14 (14) 12
9 12 10 12 10 9 10 12 10 13 12
13 12 10 12 13 15 17 18 15
3
Chorus 2:
E5VII
Gtr. 3
D5
D
For - tunes of war,
8va
1 1 1
17 17 17 (17) (17) 15 18 15 14
(14)
Gtr. 6
0 0 0 0 0 0 0 0 0 0 0 0
G5X
C5
A5
for - tunes of war,
for - tunes of war,
no pain an - y - more.
3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3
2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0
Gtr. 2 tacet.
C5
D5
⑤
5fr.
D
P.M.
For - tunes of war.
3 3 3 3 3 3 3 3 3 3 3 3
5 5 5 5 5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5 5 5 5 5

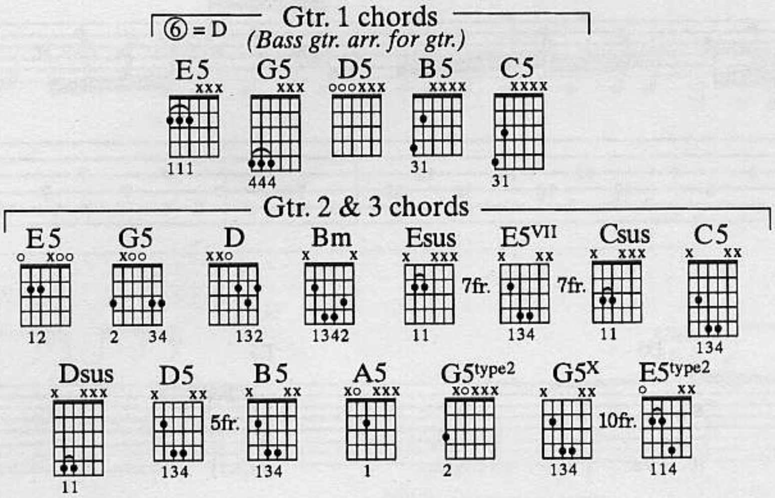

w/Riffs C (Gtr. 5) & C1 (Gtr. 2)
E5VII
C5
1.2.3.
G5type2
Whoa, whoa, whoa, whoa, whoa.
T
A
B
7 7 7 7 7 7 7 7 7 7 3 3
3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3
D5
⑤
3fr.
C
P.M.
4.
G5
Gtrs. 3 & 6
D5
C5
rit.
whoa.
Gtr. 5
Gtr. 2
Cont. in slashes
rit.
5 5 5 5 5 5 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 ×
13 5 12 4 10 7 12 5 10 7 12 5 11 4 12 5
Moderately slow ♩ = 90
E5
G5
C5
P.M.
For - tunes of war, for - tunes of war, for - tunes of war, no
Gtrs. 2 & 5 tacet.
D5
C5
D5
E5
E5type2
G5
P.M.
P.M.
pain an - y - more. For - tunes of war, for - tunes of war,
C5
A5
rit.
for - tunes of war, no pain an - y - more.
C5
D5
decresc.
pp
For - tunes of war.


Slowly ♩ = 63
Outro:
E5
G5
D5
B5
Some - times I wake,
I feel that my spir - it's bro - ken;
*Gtr. 2
hold throughout
*Gtrs. 3 & 6 tacet.
C5
D5
E5
I won - der if I've the strength... car - ry on.
rit.
Slightly faster ♩ = 68
G5
E5
C5
D5
E5
Car - ry on.
rit.
*Gtr. 4 (Bass gtr. arr. for gtr.)
hold throughout
*Gtr. 2 tacet.

Verse 2:
I'm scarred for life
But it's not my flesh that's wounded;
So how can I face the torment alone?
The vivid scenes and all the recurring nightmares;
I lay there and sweat until it gets light...
(To Interlude:)

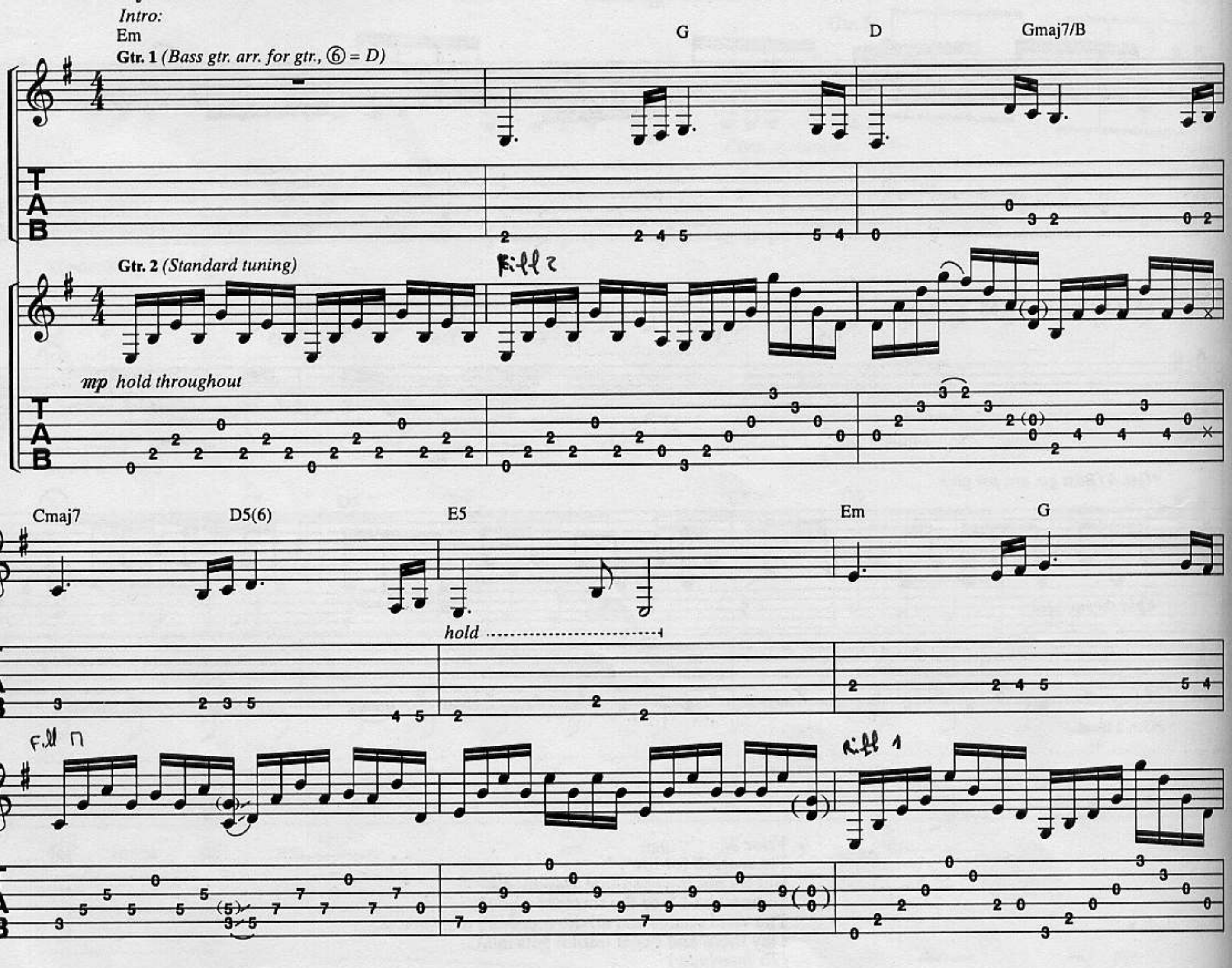
LOOK FOR THE TRUTH

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS


Gtr. 1 chords
⑥ = D
(Bass gtr. arr. for gtr.)
E5
G5
D5
B5
C5
Gtr. 2 & 3 chords
E5
G5
D
Bm
Esus
E5VII
Csus
C5
7fr.
7fr.
Dsus
D5
B5
A5
G5type2
G5X
E5type2
5fr.
10fr.

Gtr. 1 in Drop D tuning:
⑥=D ③=G
⑤=A ②=B
④=D ①=E

Slowly ♩ = 60


Intro:
Em
Gtr. 1 (Bass gtr. arr. for gtr., ⑥ = D)
G
D
Gmaj7/B
Gtr. 2 (Standard tuning)
Riff 2
mp hold throughout
Cmaj7
D5(6)
E5
hold
Em
G
Fill ∩
Riff 1

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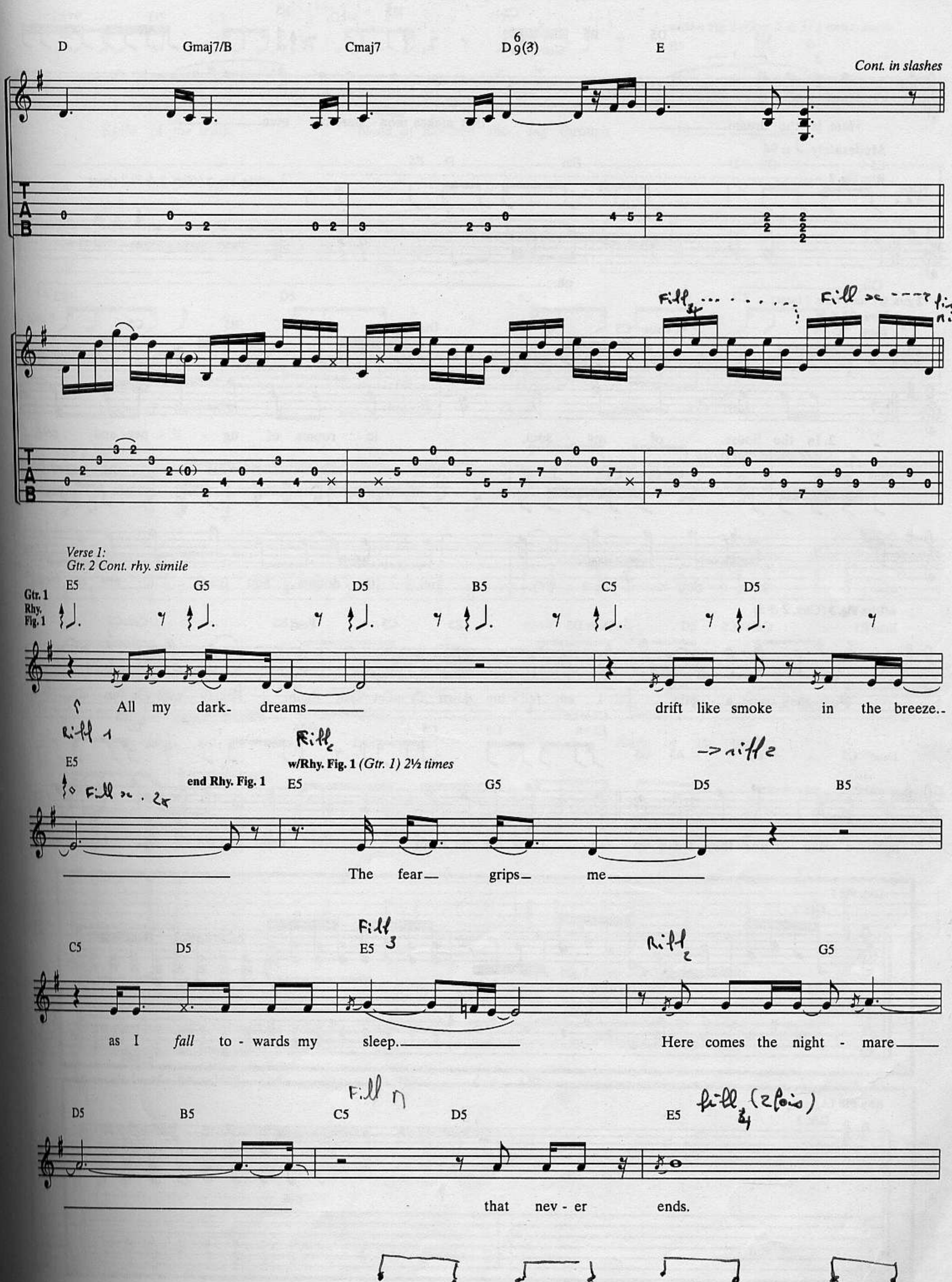
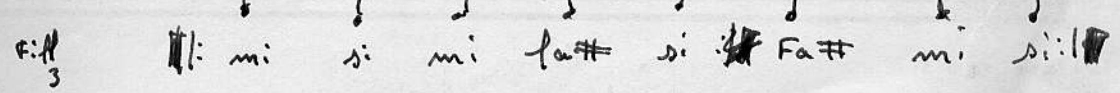
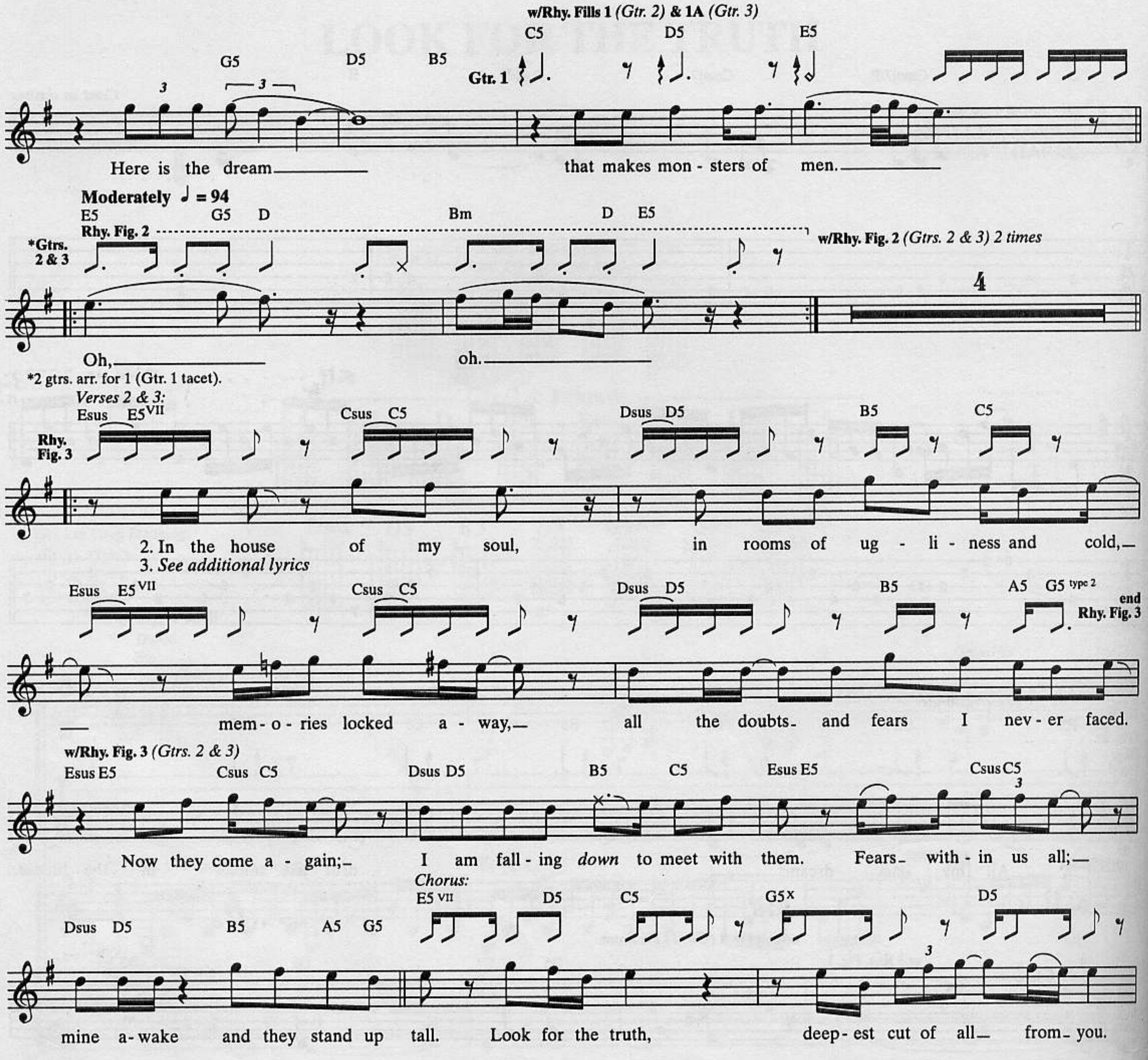
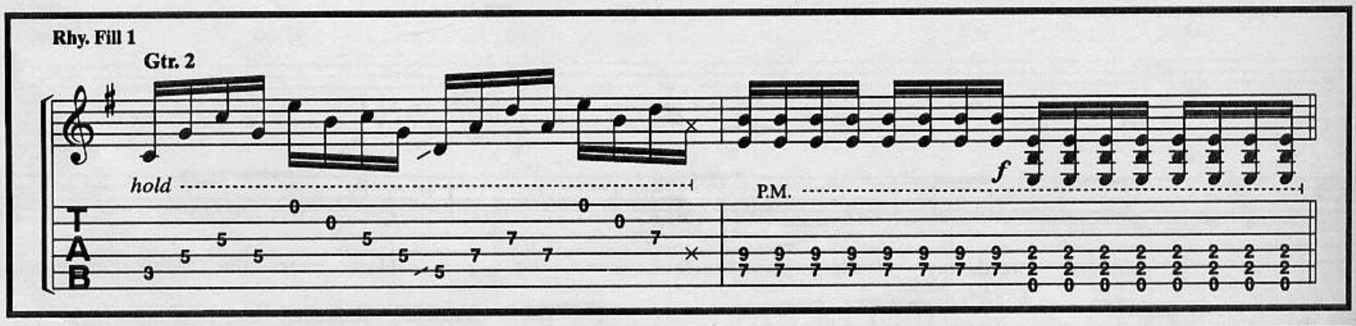
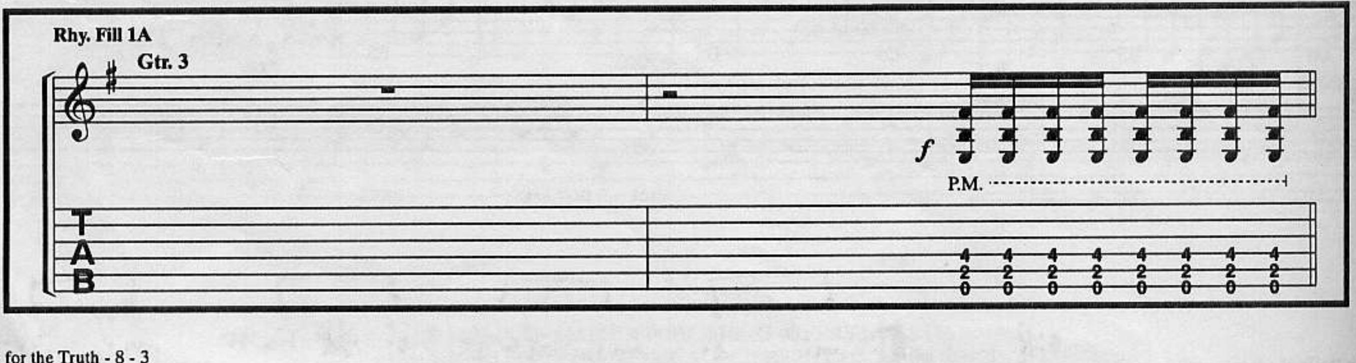
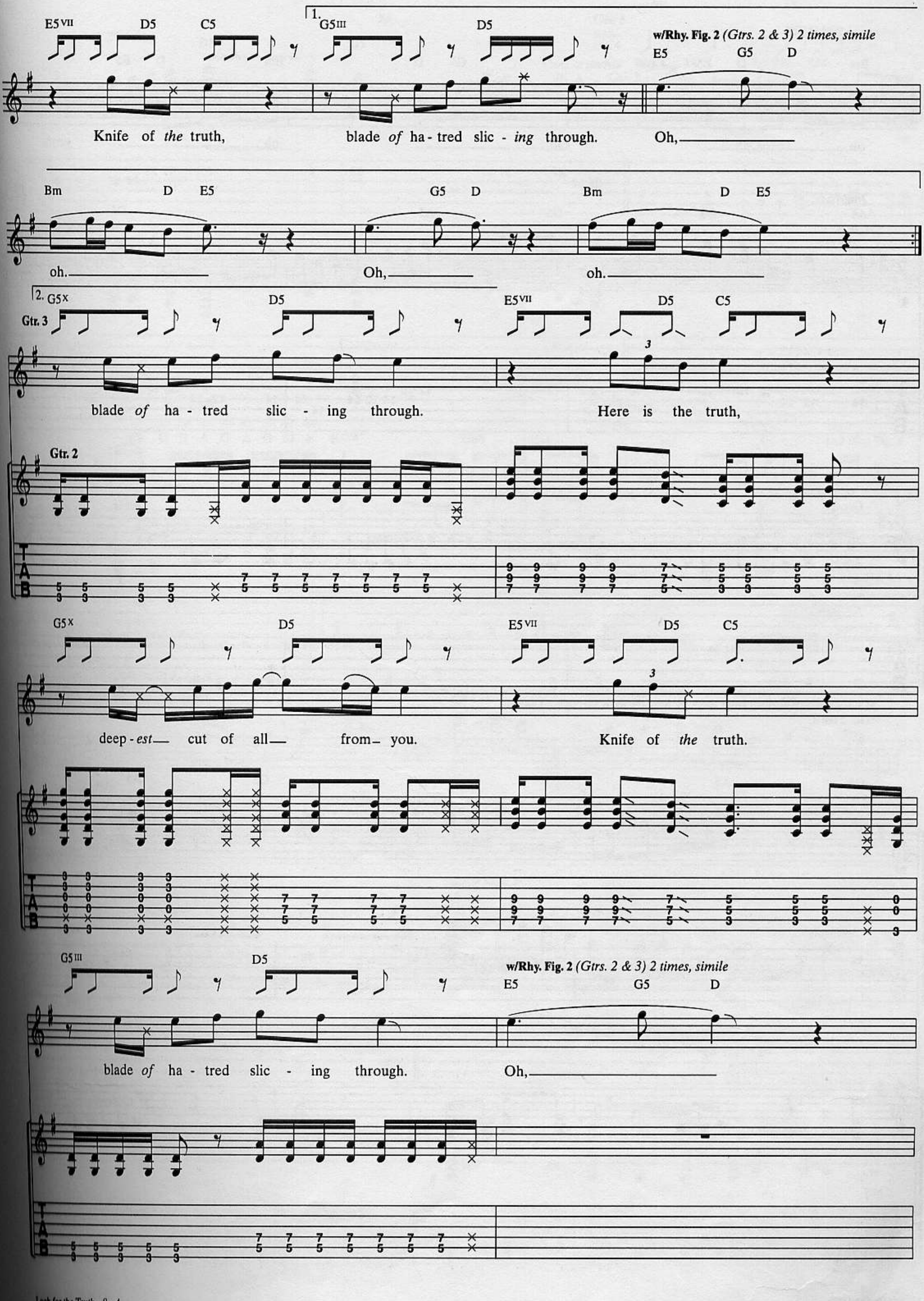

D
Gmaj7/B
Cmaj7
D 6 9(3)
E
Cont. in slashes
T
A
B
Fill 4 ......
Fill sur 1er riff 1
Verse 1:
Gtr. 2 Cont. rhy. simile
Gtr. 1 Rhy. Fig. 1
E5
G5
D5
B5
C5
D5
All my dark- dreams
drift like smoke in the breeze.
Riff 1
Riff 2
w/Rhy. Fig. 1 (Gtr. 1) 2½ times
-> riff 2
E5
Fill sur 2e
end Rhy. Fig. 1
E5
G5
D5
B5
The fear grips me
C5
D5
Fill 3
E5
Riff 2
G5
as I fall to- wards my sleep.
Here comes the night - mare
D5
B5
Fill 11
C5
D5
E5
fill 4 (2 fois)
that nev- er ends.

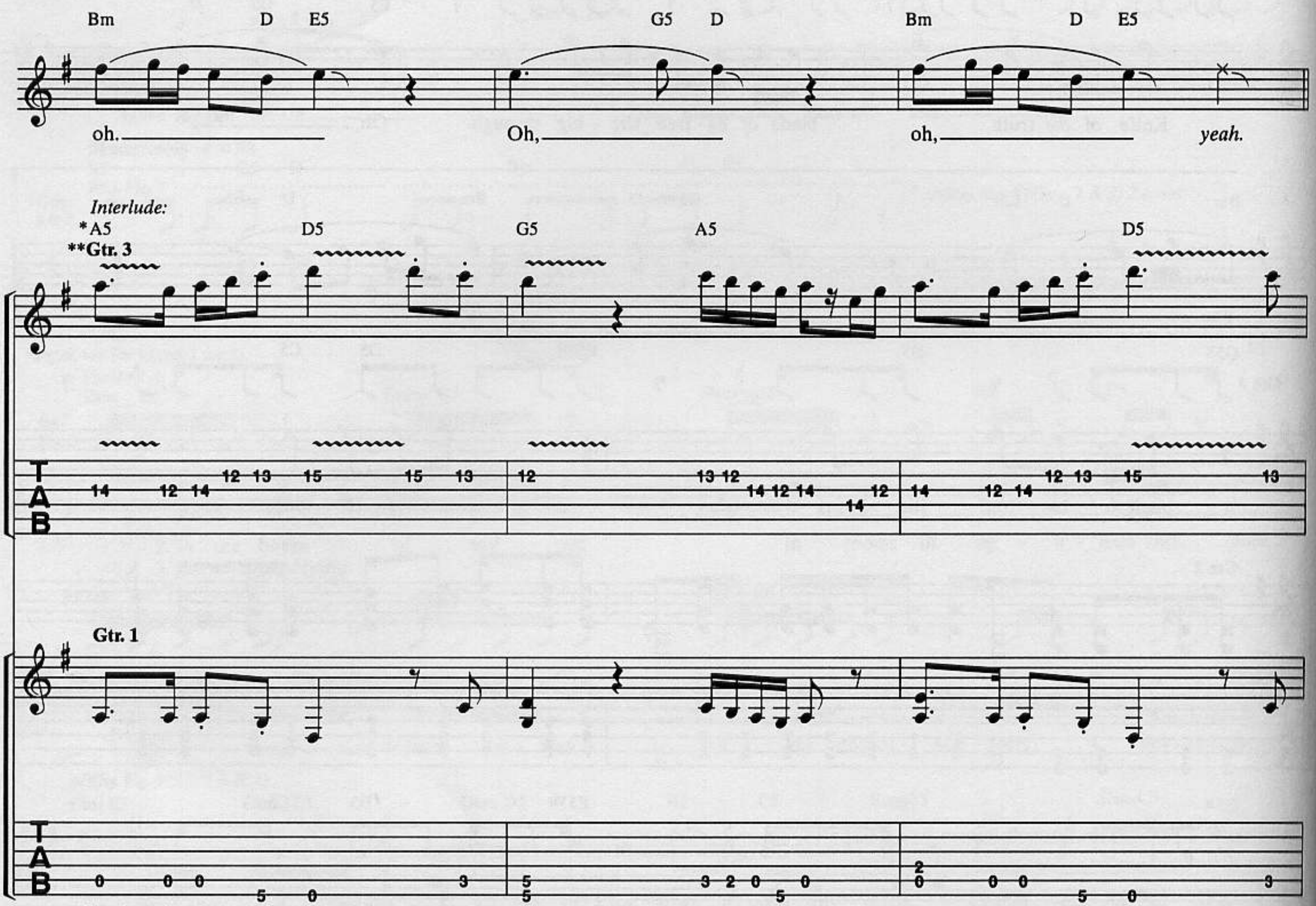

Fill 3
||: mi si mi fa# si Fa# mi si :||


w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
G5 D5 B5 C5 D5 E5
Gtr. 1
Here is the dream that makes mon - sters of men.
Moderately ♩ = 94
E5 G5 D Bm D E5
Rhy. Fig. 2
*Gtrs. 2 & 3
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times
4
Oh, oh.
*2 gtrs. arr. for 1 (Gtr. 1 tacet).
Verses 2 & 3:
Esus E5VII Csus C5 Dsus D5 B5 C5
Rhy. Fig. 3
2. In the house of my soul, in rooms of ug - li - ness and cold,
3. See additional lyrics
Esus E5VII Csus C5 Dsus D5 B5 A5 G5 type 2
end Rhy. Fig. 3
mem - o - ries locked a - way, all the doubts and fears I nev - er faced.
w/Rhy. Fig. 3 (Gtrs. 2 & 3)
Esus E5 Csus C5 Dsus D5 B5 C5 Esus E5 Csus C5
Now they come a - gain; I am fall - ing down to meet with them. Fears with - in us all;
Chorus:
Dsus D5 B5 A5 G5 E5 VII D5 C5 G5X D5
mine a - wake and they stand up tall. Look for the truth, deep - est cut of all from - you.


Rhy. Fill 1
Gtr. 2
hold
P.M.
f
T
A
B

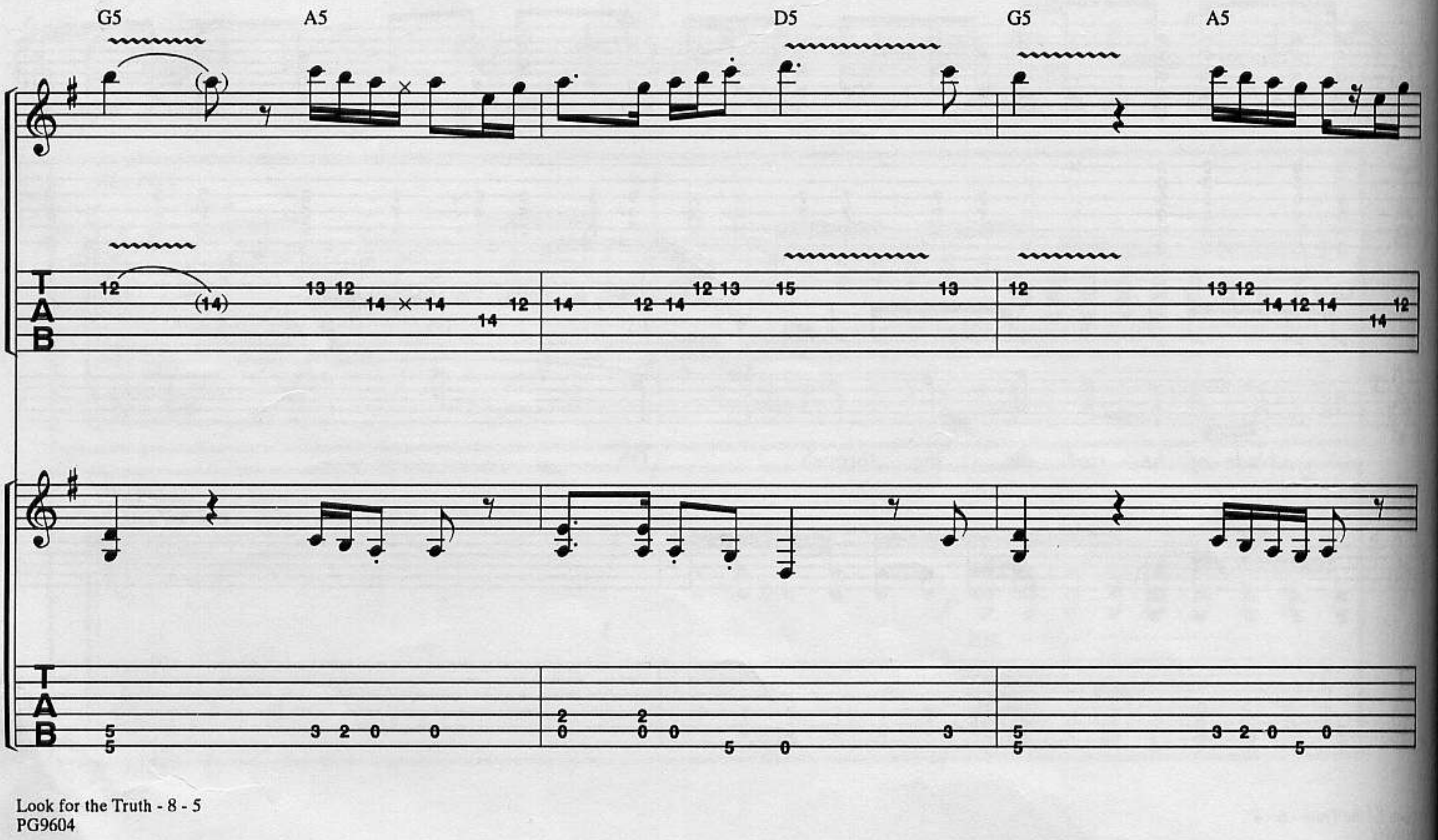

Rhy. Fill 1A
Gtr. 3
f
P.M.
T
A
B

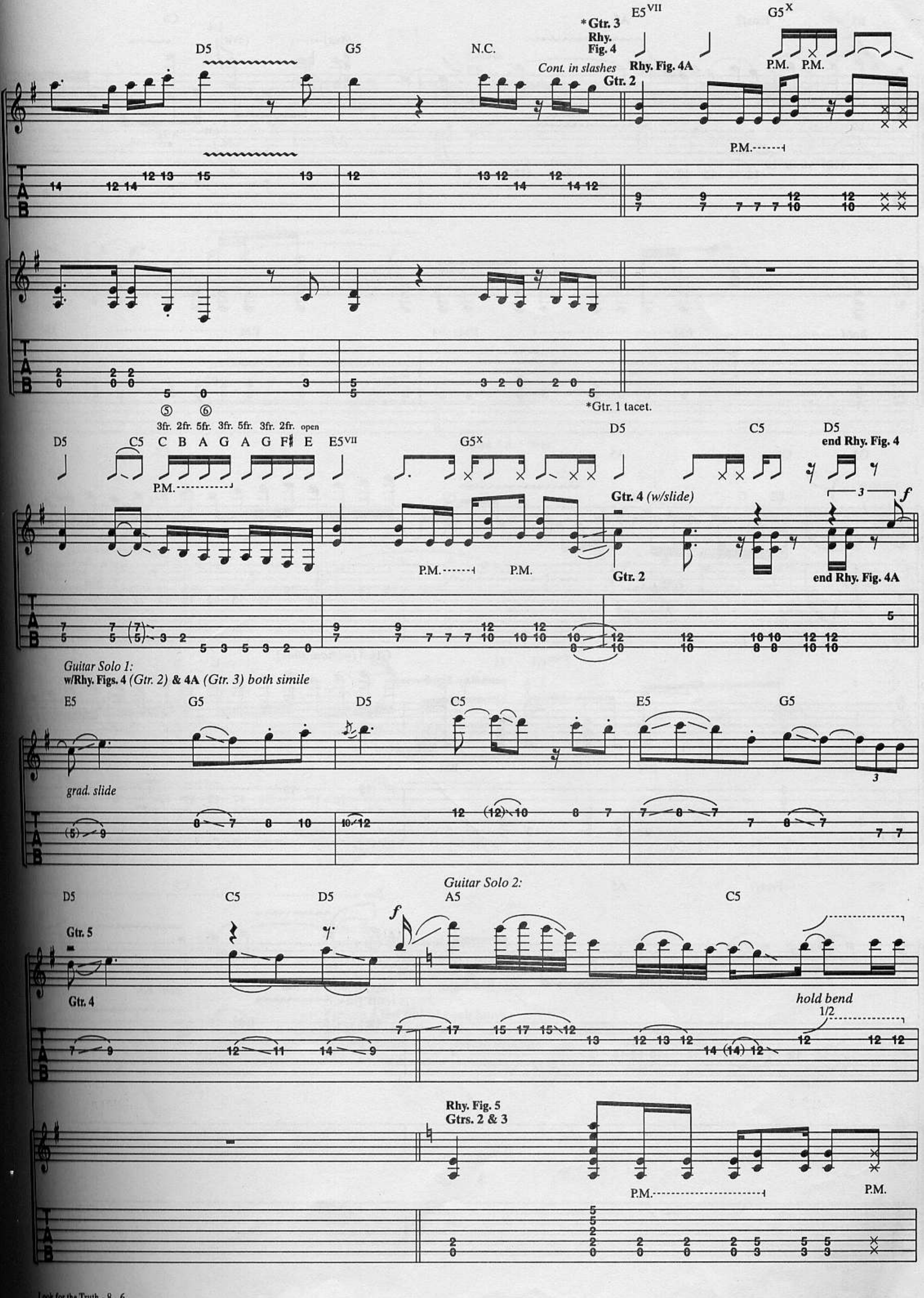

E5VII D5 C5
1. G5III D5
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
E5 G5 D
Knife of the truth, blade of ha - tred slic - ing through. Oh,
Bm D E5 G5 D Bm D E5
oh. Oh, oh.
2. G5X D5 E5VII D5 C5
Gtr. 3
blade of ha - tred slic - ing through. Here is the truth,
Gtr. 2
G5X D5 E5VII D5 C5
deep - est cut of all from you. Knife of the truth.
G5III D5
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
E5 G5 D
blade of ha - tred slic - ing through. Oh,
T
A
B

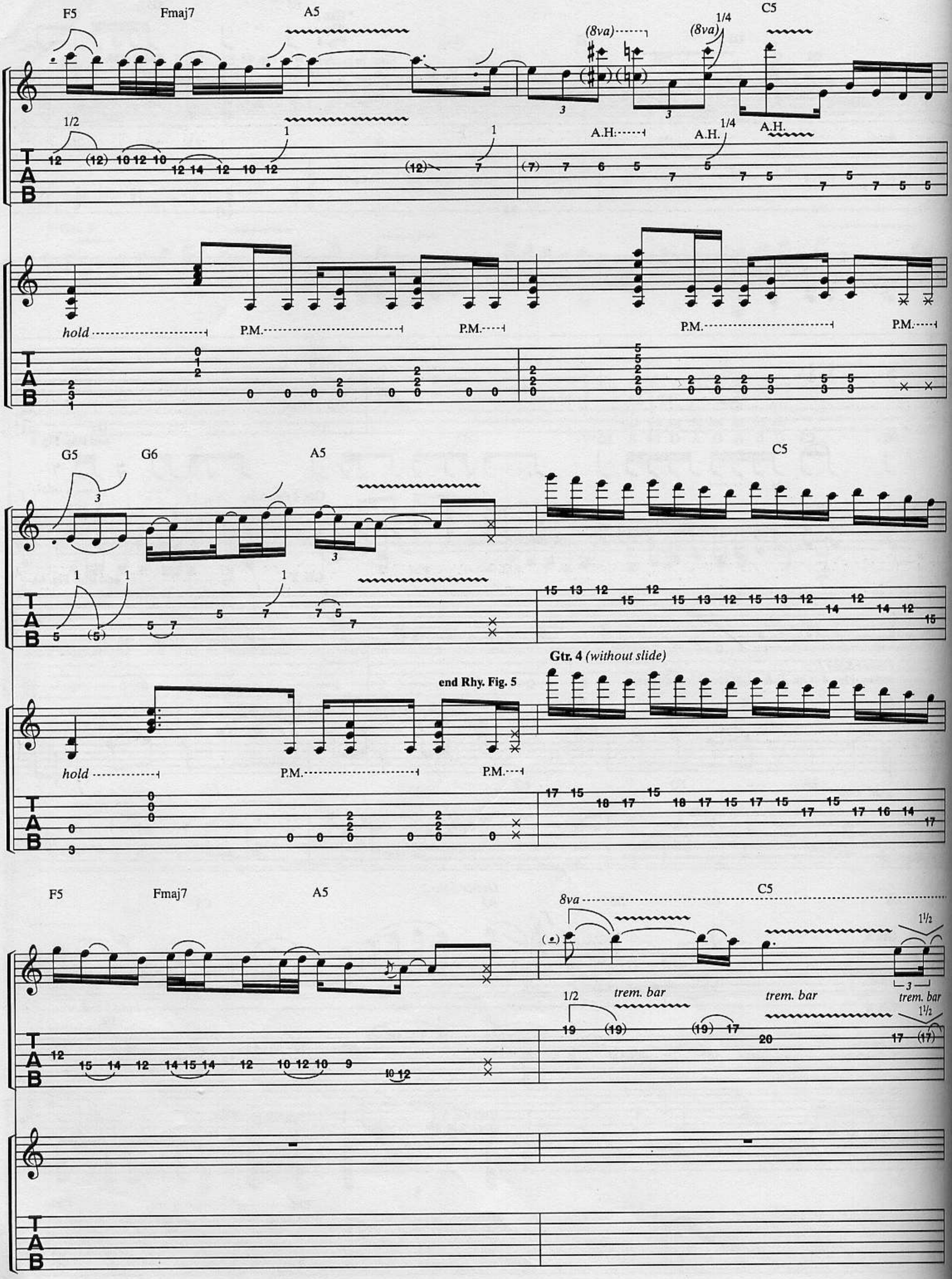

Bm
D
E5
G5
D
Bm
D
E5
oh.
Oh,
oh,
yeah.
Interlude:
*A5
**Gtr. 3
D5
G5
A5
D5
Gtr. 1

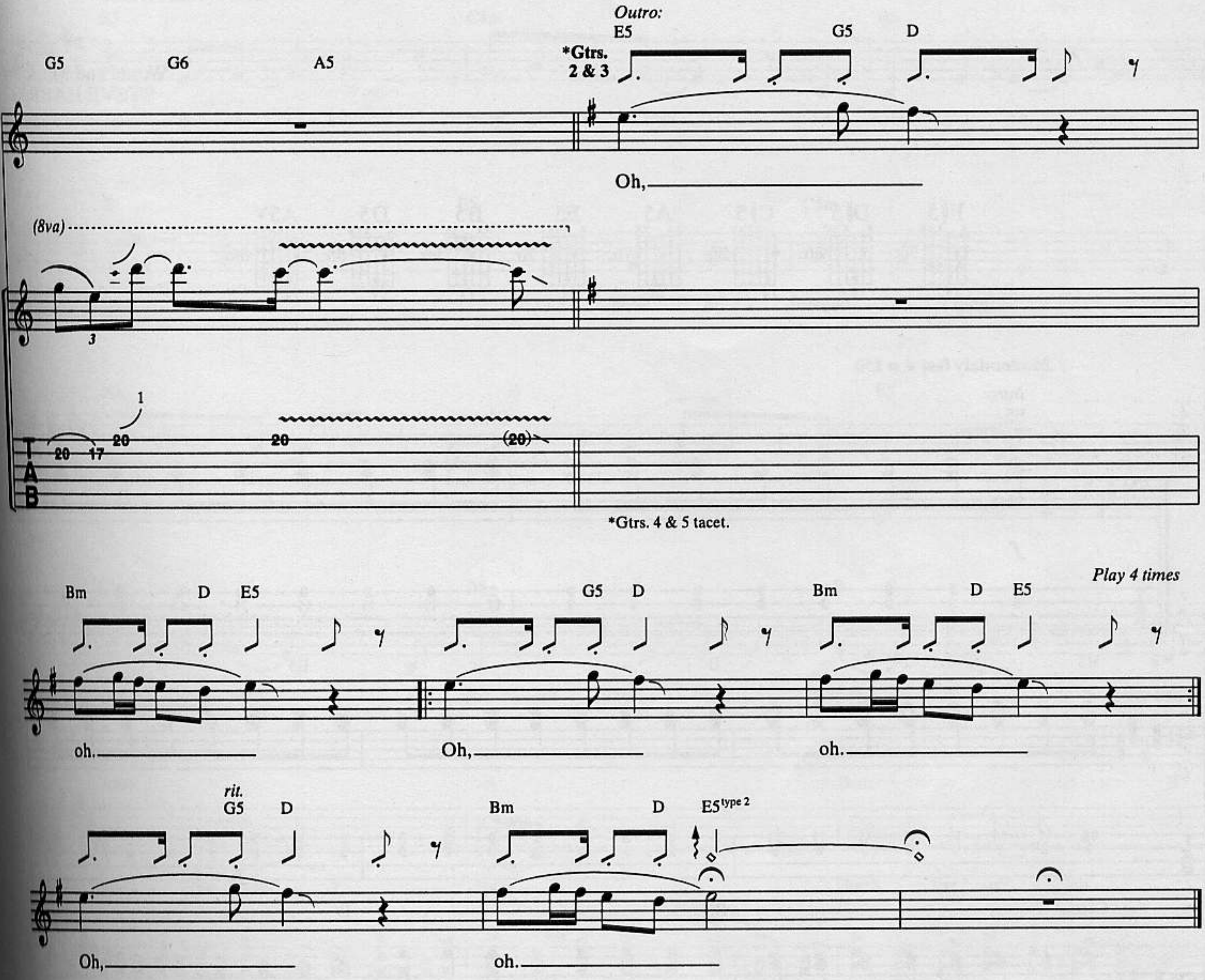
*Chord symbols derived from synth. & bass gtr. parts throughout section.

**Gtr. 2 tacet.


G5
A5
D5
G5
A5


D5
G5
N.C.
*Gtr. 3
Rhy.
Fig. 4
Cont. in slashes
E5VII
G5X
Rhy. Fig. 4A
Gtr. 2
P.M.
P.M.
P.M.
*Gtr. 1 tacet.
3fr. 2fr. 5fr. 3fr. 5fr. 3fr. 2fr. open
C B A G A G F♯ E
D5
C5
E5VII
G5X
D5
C5
D5
end Rhy. Fig. 4
P.M.
Gtr. 4 (w/slide)
P.M.
P.M.
Gtr. 2
end Rhy. Fig. 4A
f
Guitar Solo 1:
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 3) both simile
E5
G5
D5
C5
E5
G5
grad. slide
D5
C5
D5
Gtr. 5
Gtr. 4
Guitar Solo 2:
A5
C5
f
hold bend
1/2
Rhy. Fig. 5
Gtrs. 2 & 3
P.M.
P.M.


F5
Fmaj7
A5
(8va)
1/4
C5
1/2
1
A.H.
hold
P.M.
G5
G6
Gtr. 4 (without slide)
end Rhy. Fig. 5
8va
1½
trem. bar
T
A
B

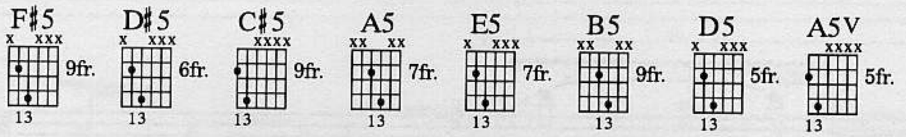

Outro:
G5
G6
A5
E5
G5
D
*Gtrs. 2 & 3
Oh,
(8va)
3
1
20
17
20
20
(20)
T
A
B
Bm
D
E5
G5
D
Bm
D
E5
Play 4 times
oh.
Oh,
oh.
rit.
G5
D
Bm
D
E5type 2
Oh,
oh.

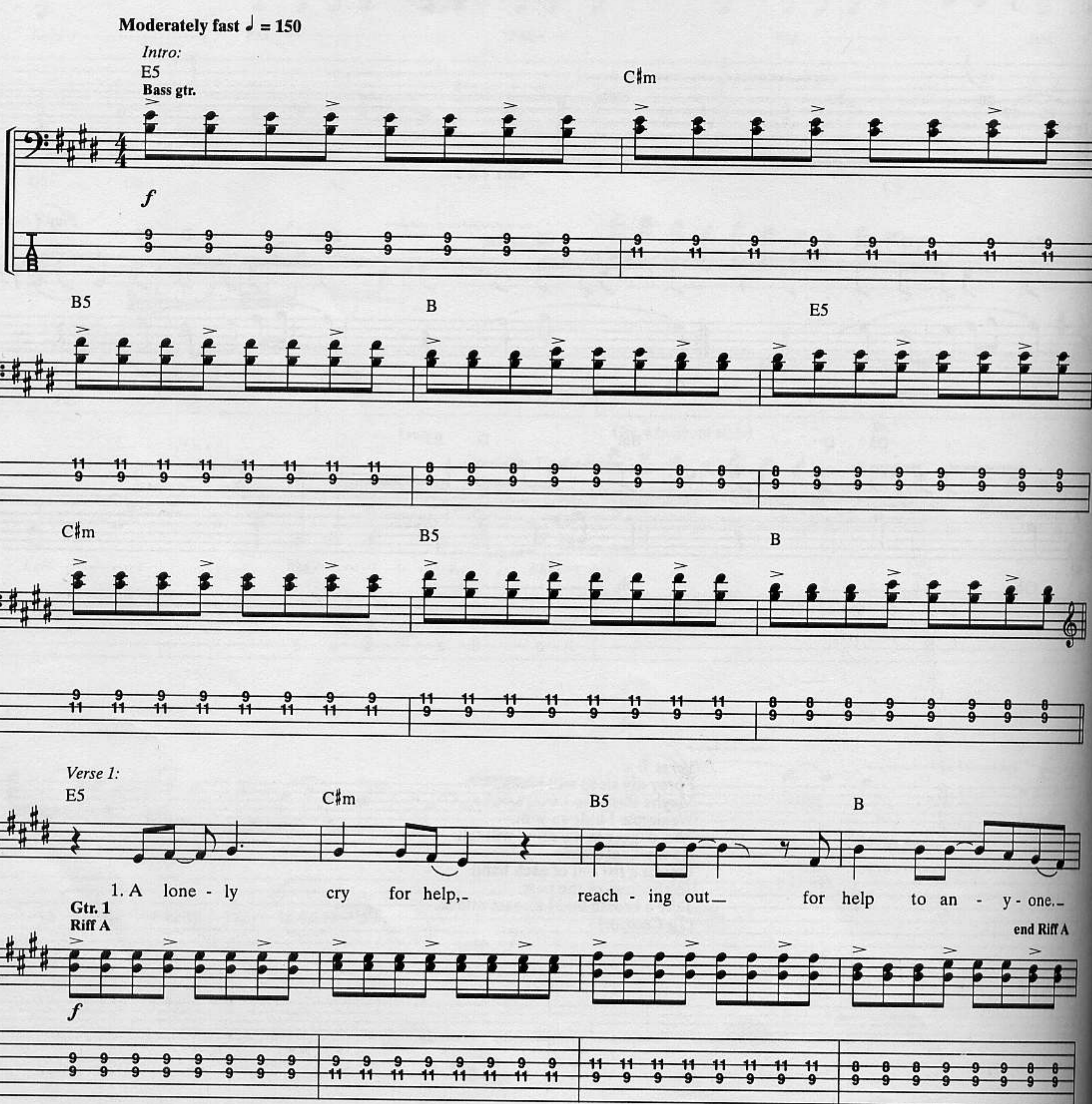
*Gtrs. 4 & 5 tacet.

Verse 3:
I pray my sleep will break,
Maybe this time I won't wake.
Weakness I hide so well,
This dagger in my mind will tell.
It's my final stand;
I make a fist out of each hand
To shadows of the past.
Take a breath and I scream attack.
(To Chorus:)

JUDGEMENT OF HEAVEN

Words and Music by
STEVE HARRIS


F♯5
D♯5
C♯5
A5
E5
B5
D5
A5V
9fr.
6fr.
9fr.
7fr.
7fr.
9fr.
5fr.
5fr.


Moderately fast ♩ = 150
Intro:
E5
Bass gtr.
C♯m
f
B5
B
E5
C♯m
B5
B
Verse 1:
E5
C♯m
B5
B
1. A lone - ly cry for help,- reach - ing out— for help to an - y - one.–
Gtr. 1
Riff A
end Riff A
f

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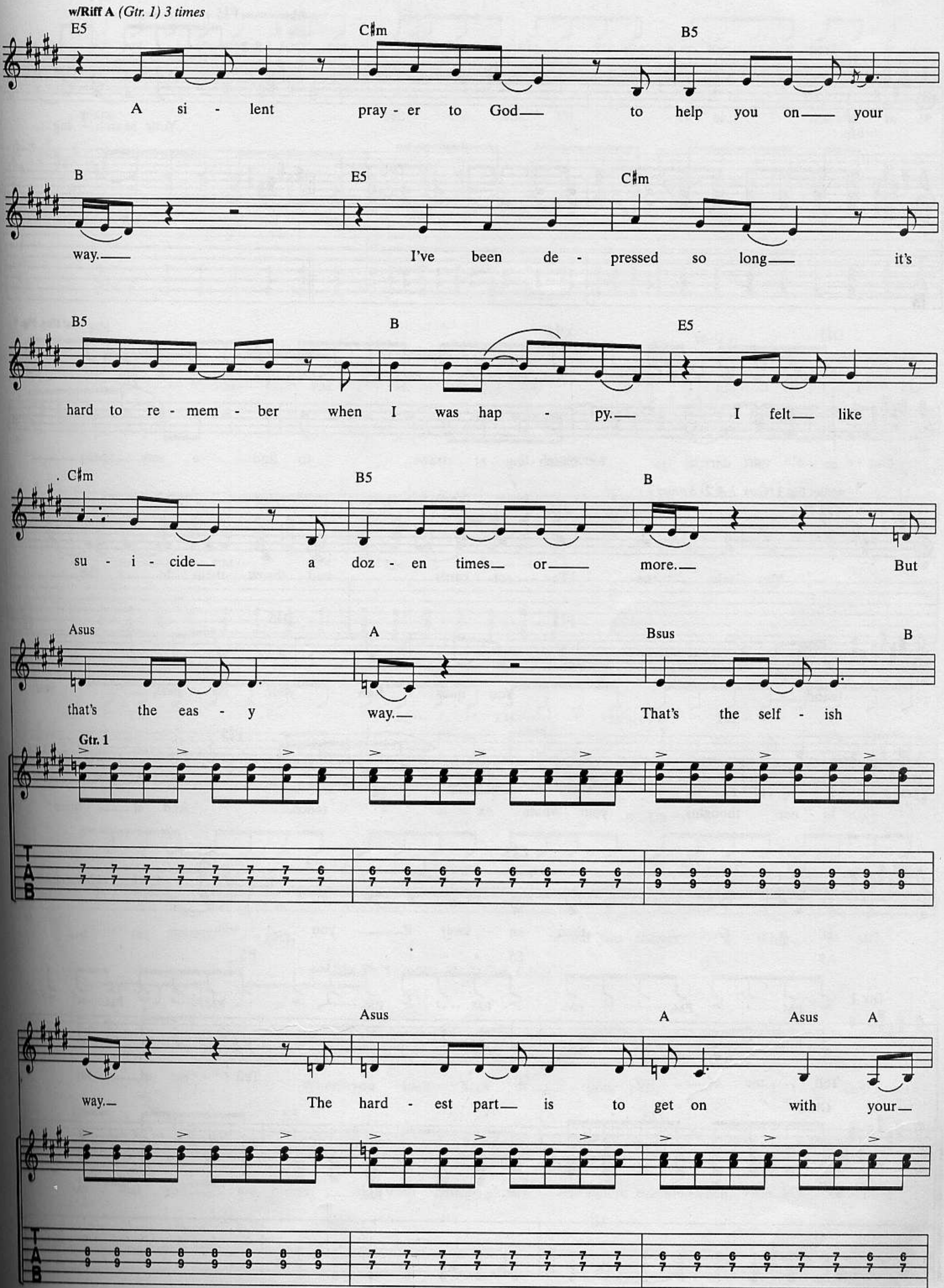
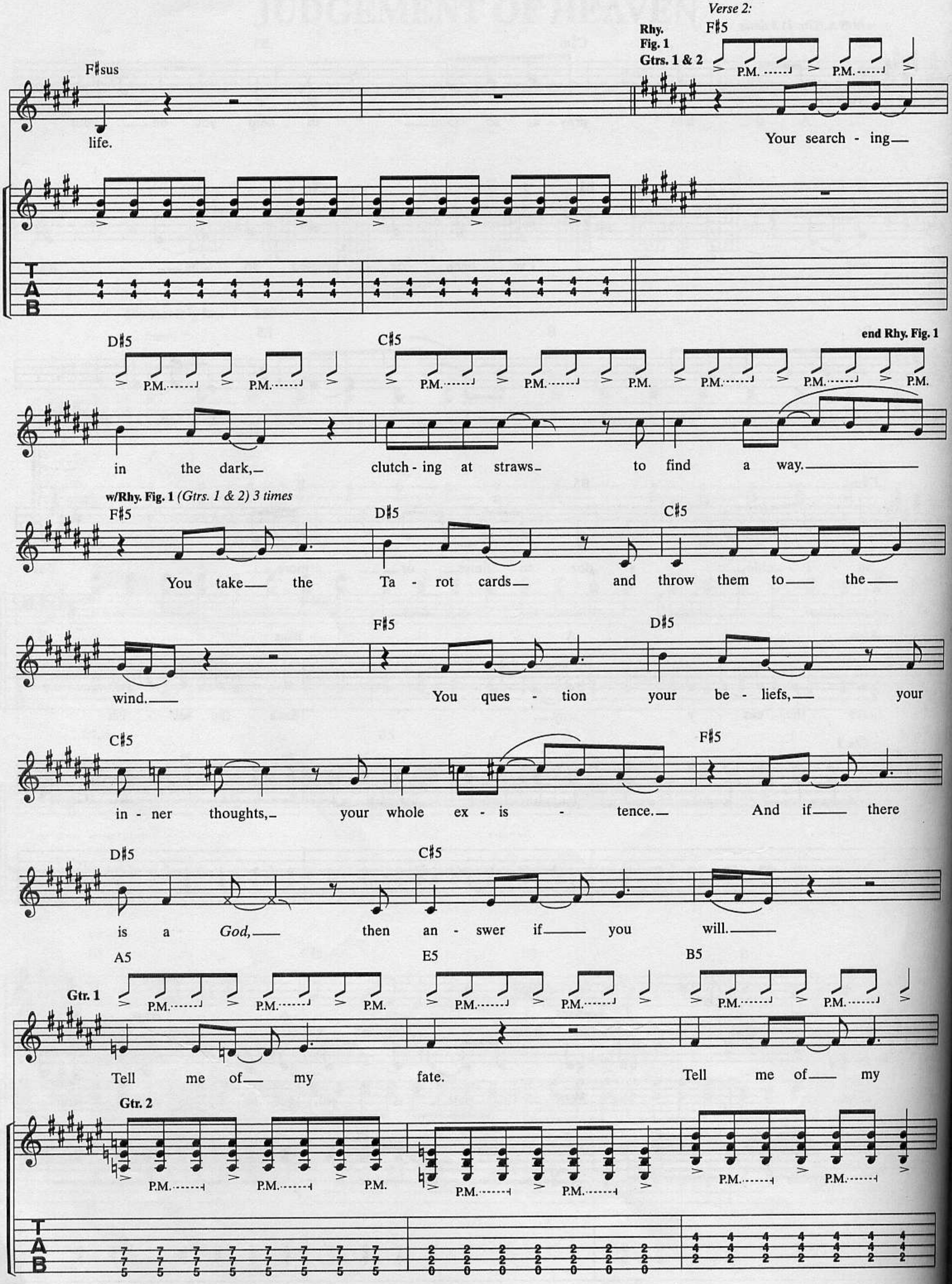
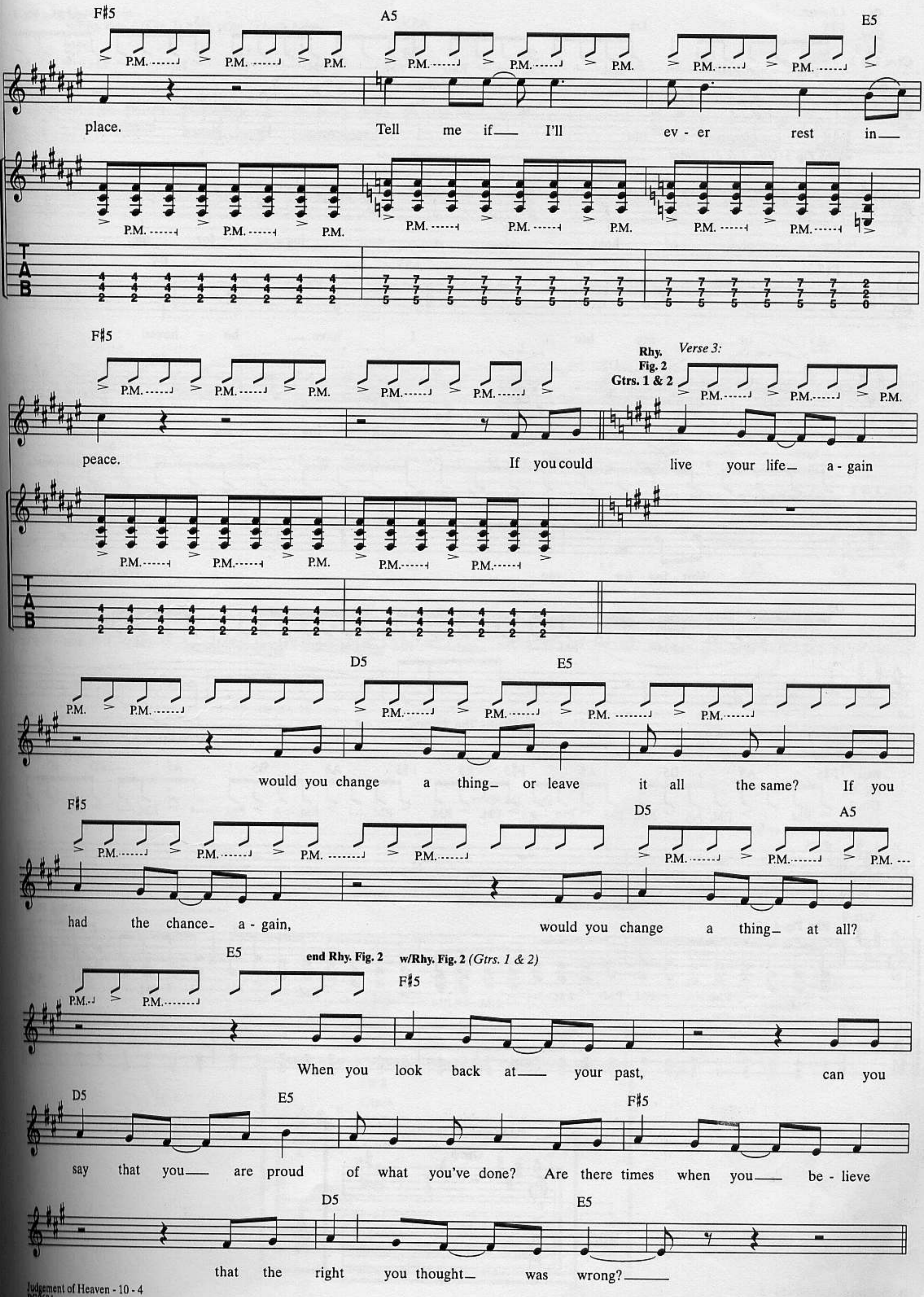
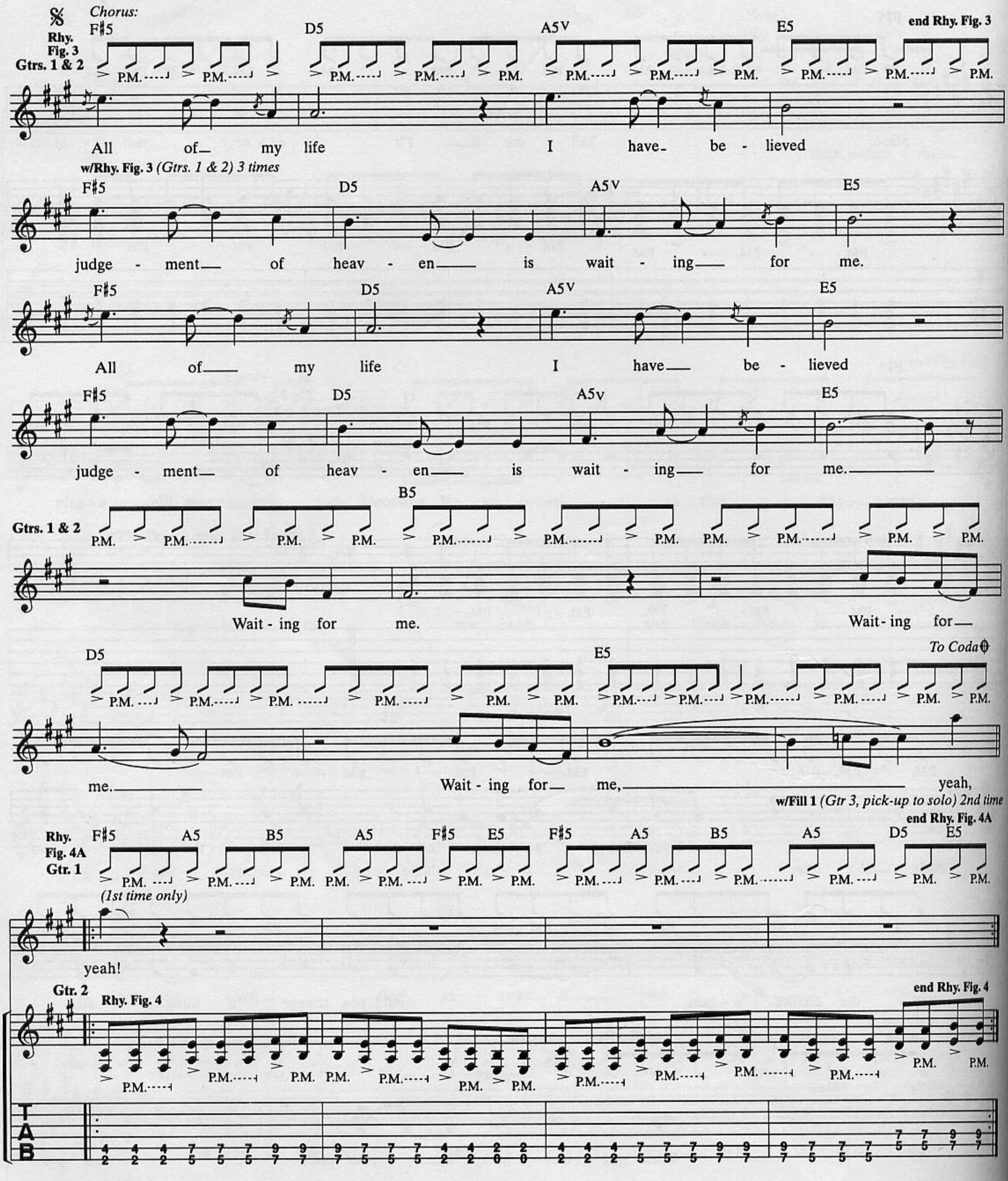
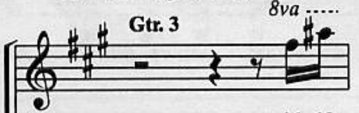

w/Riff A (Gtr. 1) 3 times
E5
C♯m
B5
A si - lent pray - er to God___ to help you on___ your
B
E5
C♯m
way.___ I've been de - pressed so long___ it's
B5
B
E5
hard to re - mem - ber when I was hap - py.___ I felt___ like
C♯m
B5
B
su - i - cide___ a doz - en times___ or___ more.___ But
Asus
A
Bsus
B
that's the eas - y way.___ That's the self - ish
Gtr. 1
way.___ The hard - est part___ is to get on with your___
Asus
A
Asus
A
T
A
B


Verse 2:
Rhy. Fig. 1
Gtrs. 1 & 2
F♯sus
F♯5
P.M.
life.
Your search - ing
D♯5
C♯5
end Rhy. Fig. 1
in the dark,
clutch - ing at straws
to find a way.
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times
F♯5
D♯5
C♯5
You take the Ta - rot cards and throw them to the
wind.
You ques - tion your be - liefs, your
in - ner thoughts, your whole ex - is - tence.
And if there
is a God, then an - swer if you will.
A5
E5
B5
Gtr. 1
Tell me of my fate.
Tell me of my
Gtr. 2
P.M.
T
A
B


F♯5
A5
E5
P.M.
place.
Tell me if I'll ever rest in
T
A
B
F♯5
Rhy. Fig. 2 Gtrs. 1 & 2
Verse 3:
peace.
If you could live your life again
D5
E5
would you change a thing or leave it all the same? If you
F♯5
D5
A5
had the chance again, would you change a thing at all?
E5
end Rhy. Fig. 2
w/Rhy. Fig. 2 (Gtrs. 1 & 2)
F♯5
When you look back at your past, can you
D5
E5
F♯5
say that you are proud of what you've done? Are there times when you believe
D5
E5
that the right you thought was wrong?

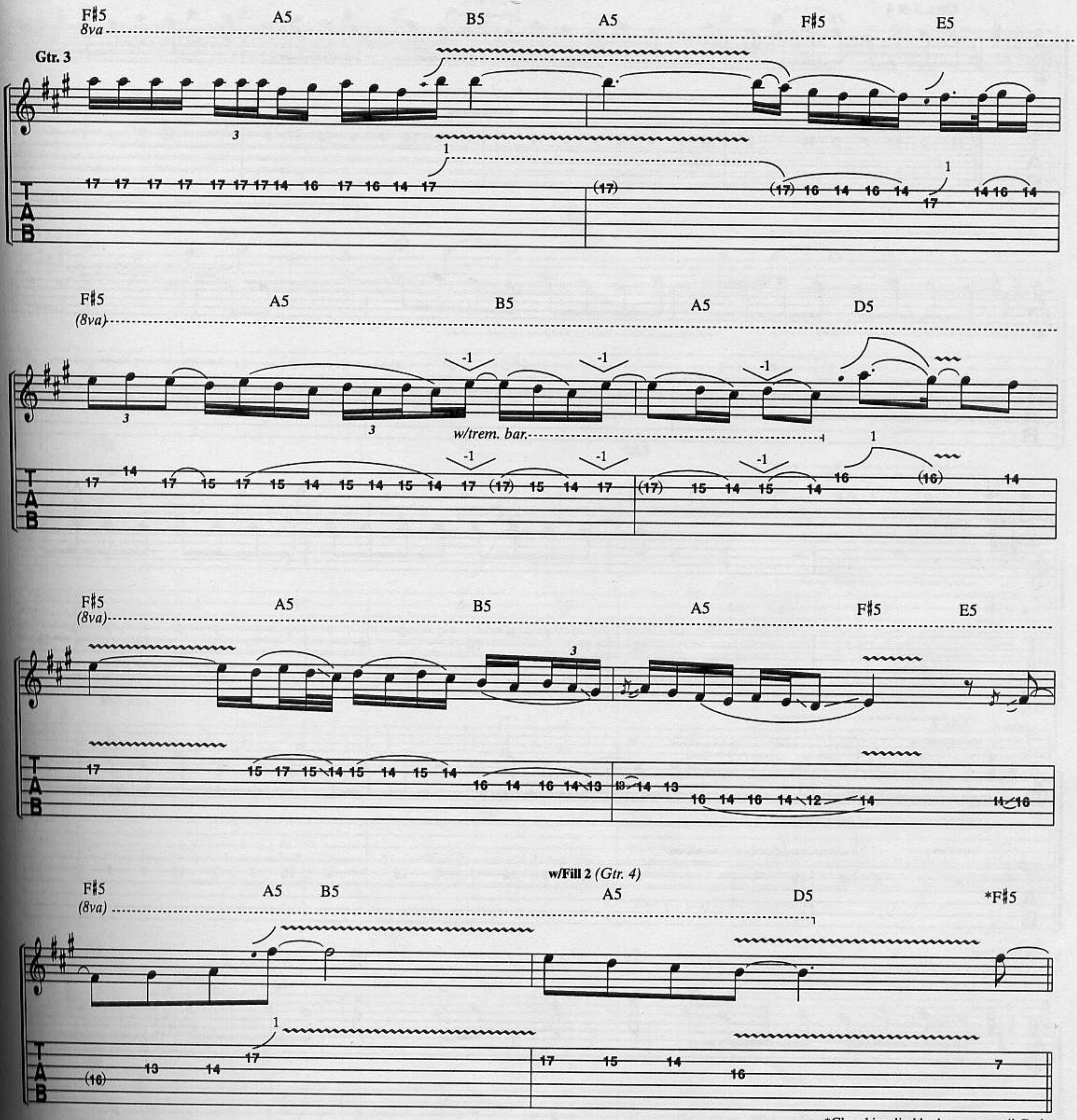

𝄋 Chorus:
Rhy. Fig. 3
Gtrs. 1 & 2
F♯5 D5 A5V E5
end Rhy. Fig. 3
P.M.
All of my life I have be - lieved
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times
judge - ment of heav - en is wait - ing for me.
All of my life I have be - lieved
judge - ment of heav - en is wait - ing for me.
Gtrs. 1 & 2
B5
Wait - ing for me. Wait - ing for
D5 E5
To Coda
me. Wait - ing for me, yeah,
w/Fill 1 (Gtr 3, pick-up to solo) 2nd time
end Rhy. Fig. 4A
Rhy. Fig. 4A
Gtr. 1
F♯5 A5 B5 A5 F♯5 E5 F♯5 A5 B5 A5 D5 E5
(1st time only)
yeah!
Gtr. 2
Rhy. Fig. 4
end Rhy. Fig. 4
TAB

Fill 1 *(Pick-up to solo)*


Gtr. 3
8va
TAB
14 18

Guitar Solo:

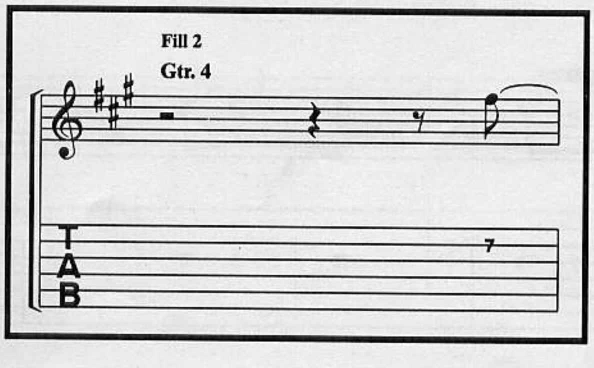
w/Rhy. Figs. 4 *(Gtr. 2)* **& 4A** *(Gtr. 1) both 2 times*

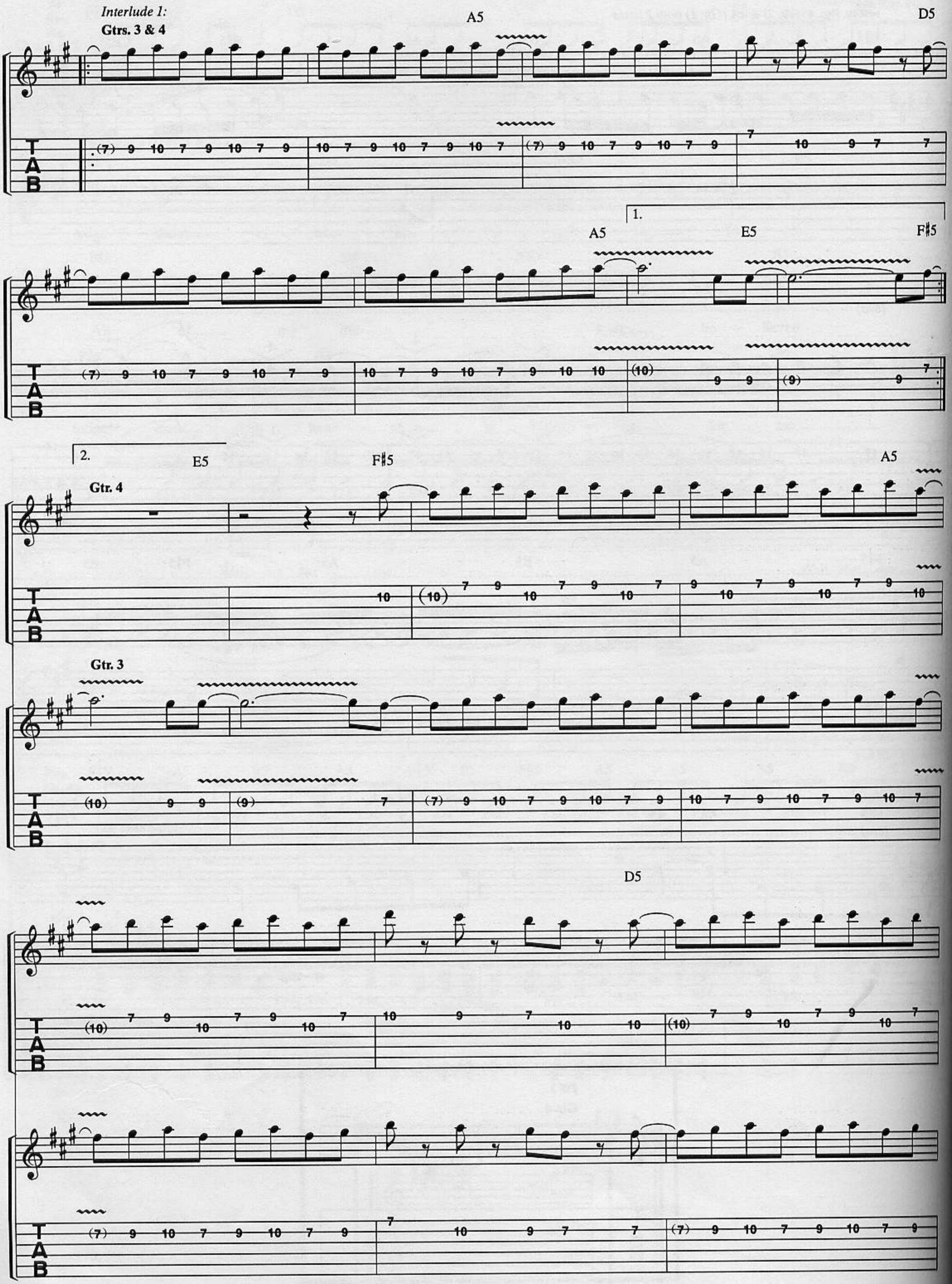

F♯5
8va
A5
B5
A5
F♯5
E5
Gtr. 3
F♯5
(8va)
A5
B5
A5
D5
w/trem. bar.
F♯5
(8va)
A5
B5
A5
F♯5
E5
w/Fill 2 (Gtr. 4)
F♯5
(8va)
A5
B5
A5
D5
*F♯5

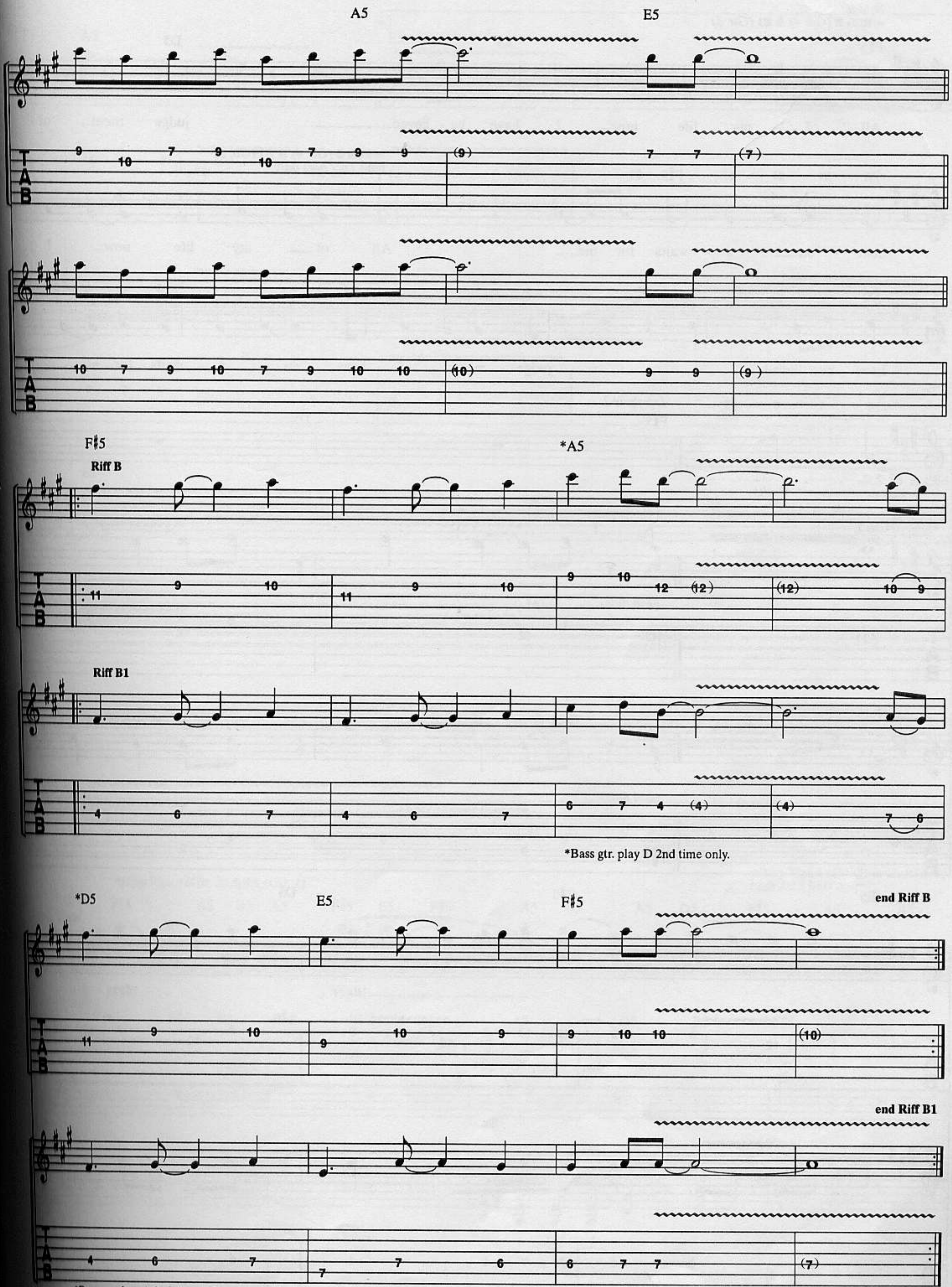
*Chord implied by bass gtr. until Coda.

Fill 2

Gtr. 4

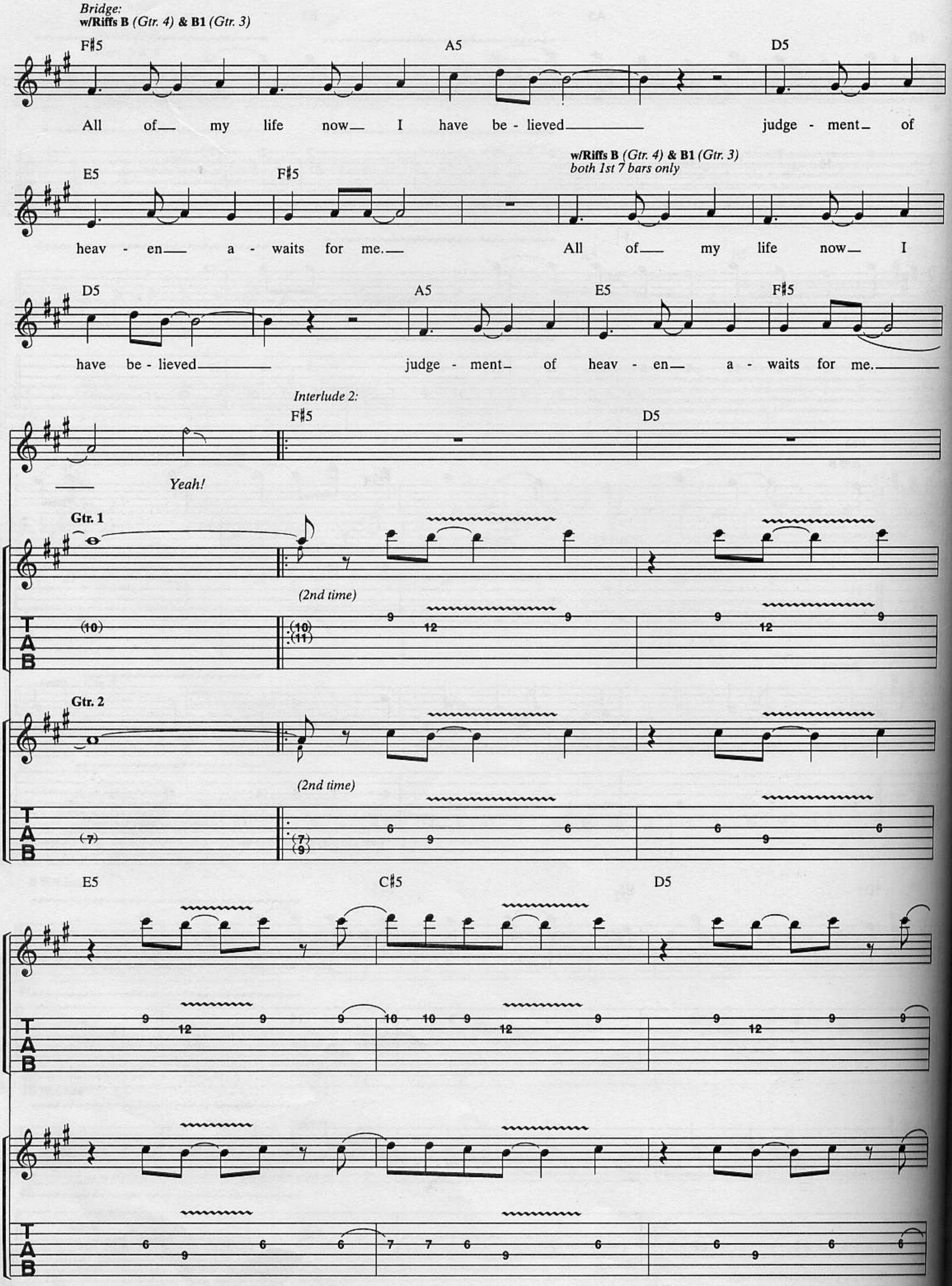


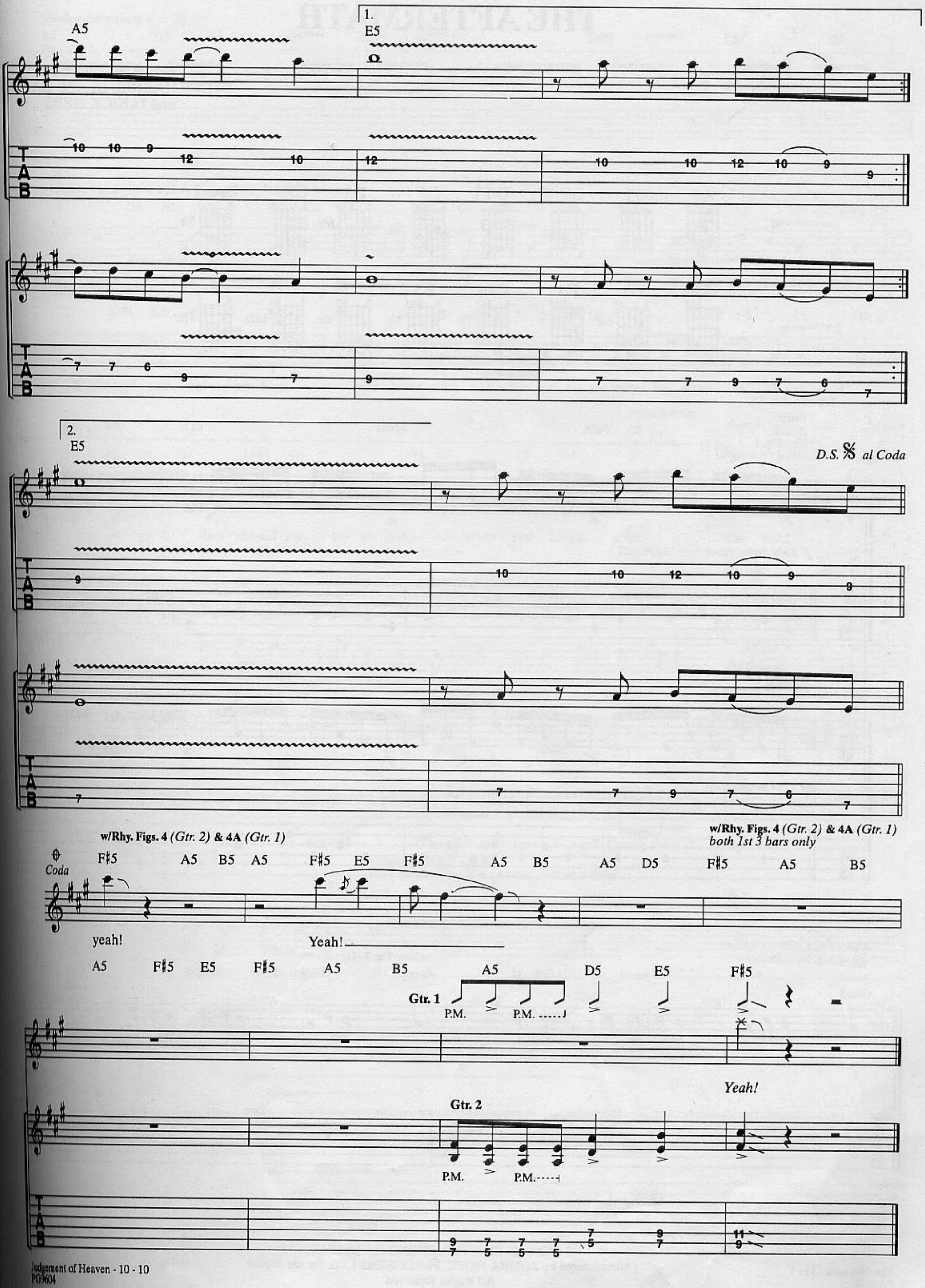

Interlude 1:
Gtrs. 3 & 4
A5
D5
1.
A5
E5
F♯5
2.
E5
F♯5
A5
Gtr. 4
Gtr. 3
D5
T
A
B


A5
E5
F♯5
Riff B
*A5
Riff B1
*D5
E5
F♯5
end Riff B
end Riff B1

*Bass gtr. play D 2nd time only.

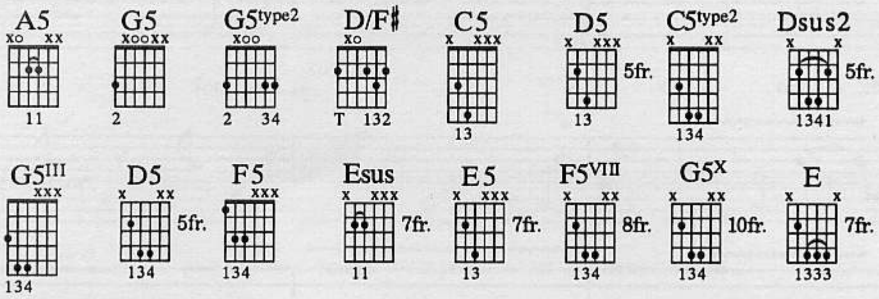
*Bass gtr. plays A 2nd time only.

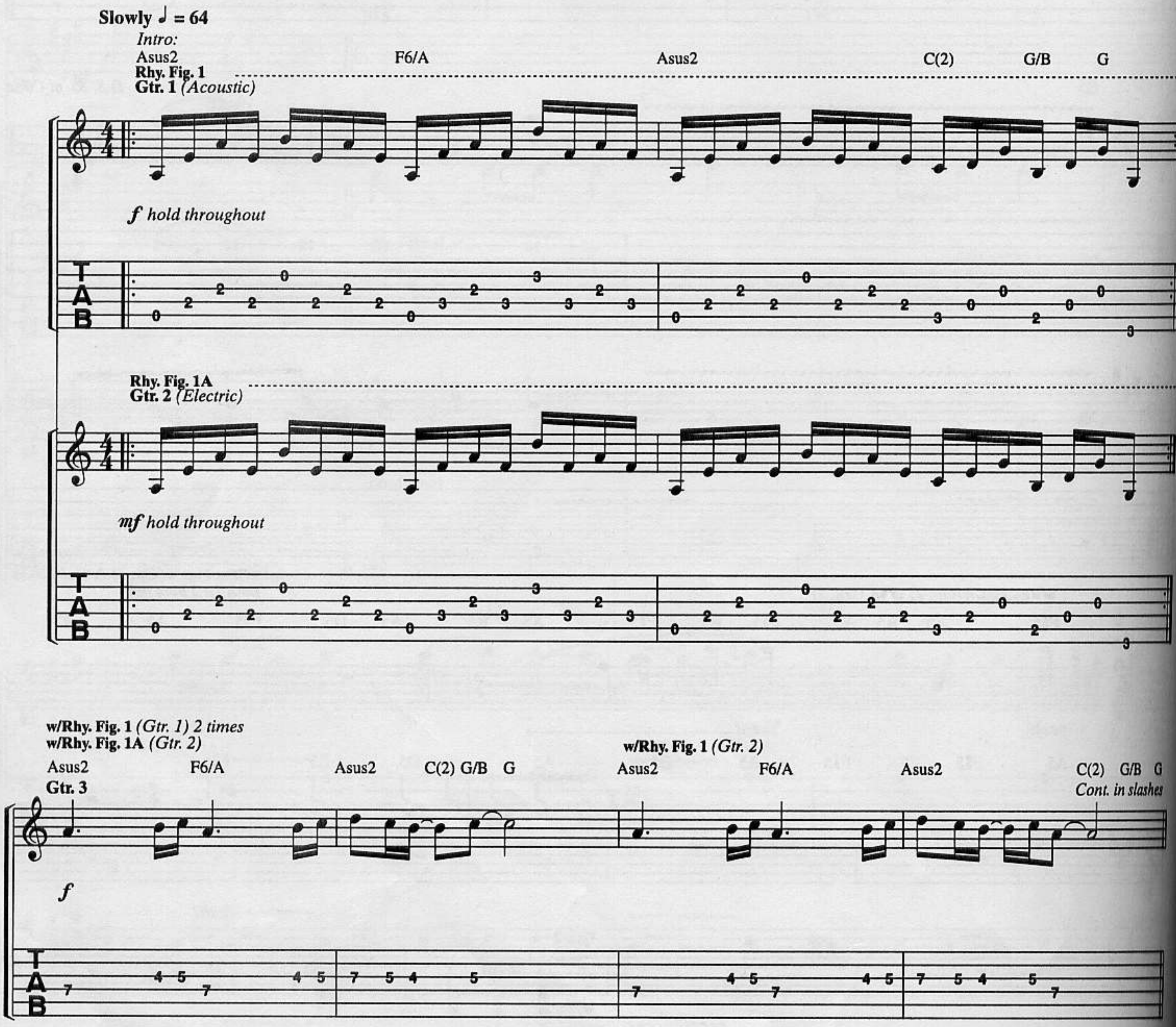

Bridge:
w/Riffs B (Gtr. 4) & B1 (Gtr. 3)
F♯5
A5
D5
All of my life now I have be - lieved judge - ment of
E5
F♯5
w/Riffs B (Gtr. 4) & B1 (Gtr. 3)
both 1st 7 bars only
heav - en a - waits for me. All of my life now I
D5
A5
E5
F♯5
have be - lieved judge - ment of heav - en a - waits for me.
Interlude 2:
F♯5
D5
Yeah!
Gtr. 1
(2nd time)
T
A
B
Gtr. 2
(2nd time)
T
A
B
E5
C♯5
D5
T
A
B
T
A
B


1.
A5
E5
2.
E5
D.S. 𝄋 al Coda
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)
both 1st 3 bars only
𝄌 Coda
F♯5
A5
B5
A5
F♯5
E5
F♯5
A5
B5
A5
D5
F♯5
A5
B5
yeah!
Yeah!
A5
F♯5
E5
F♯5
A5
B5
A5
D5
E5
F♯5
Gtr. 1
P.M.
P.M.
Yeah!
Gtr. 2
P.M.
P.M.

THE AFTERMATH

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS


A5
G5
G5type2
D/F♯
C5
D5
5fr.
C5type2
Dsus2
5fr.
G5III
D5
5fr.
F5
Esus
7fr.
E5
7fr.
F5VIII
8fr.
G5X
10fr.
E
7fr.


Slowly ♩ = 64
Intro:
Asus2
F6/A
Asus2
C(2)
G/B
G
Rhy. Fig. 1
Gtr. 1 (Acoustic)
f hold throughout
Rhy. Fig. 1A
Gtr. 2 (Electric)
mf hold throughout
w/Rhy. Fig. 1 (Gtr. 1) 2 times
w/Rhy. Fig. 1A (Gtr. 2)
Gtr. 3
f
w/Rhy. Fig. 1 (Gtr. 2)
Cont. in slashes
TAB

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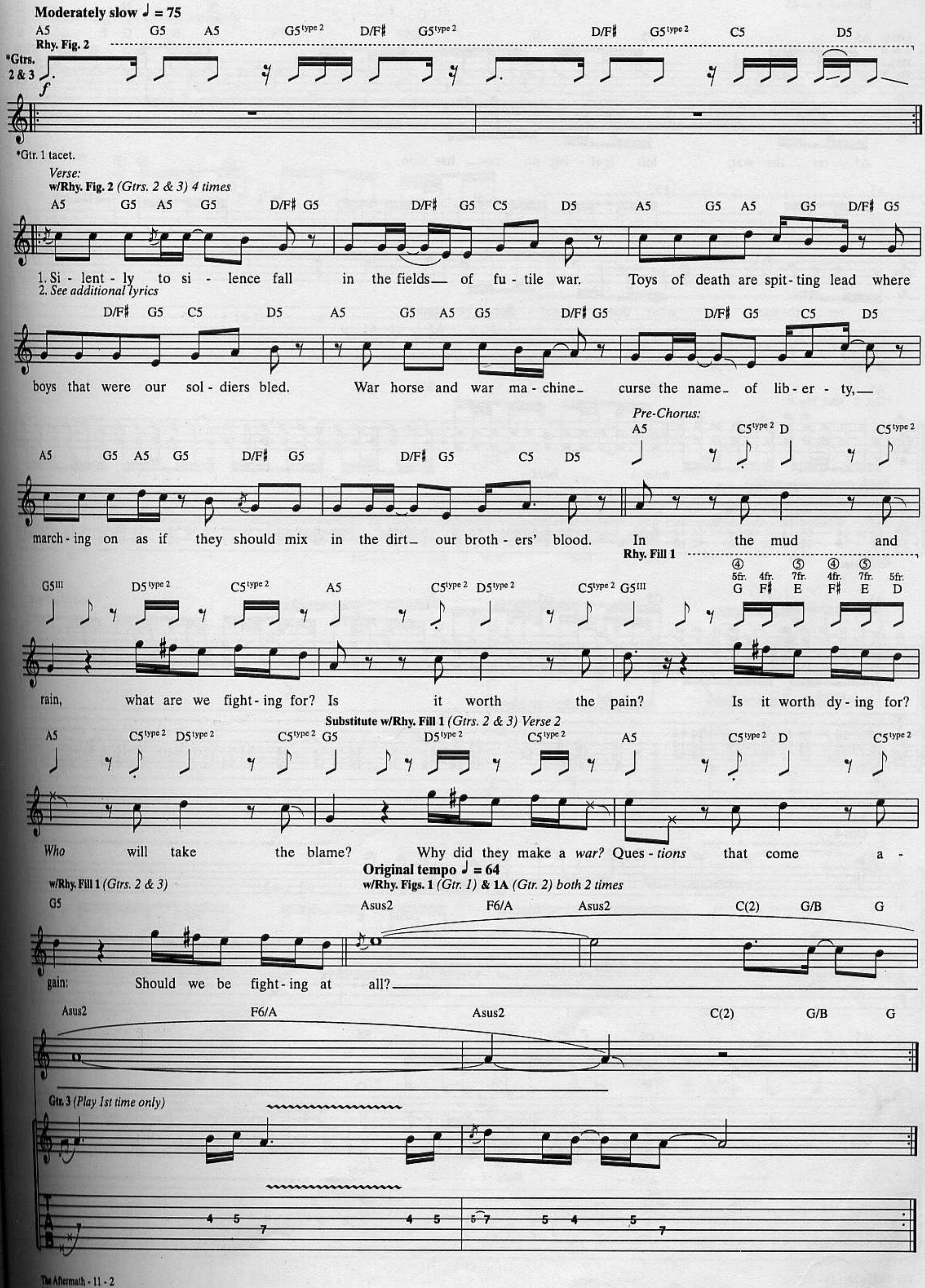
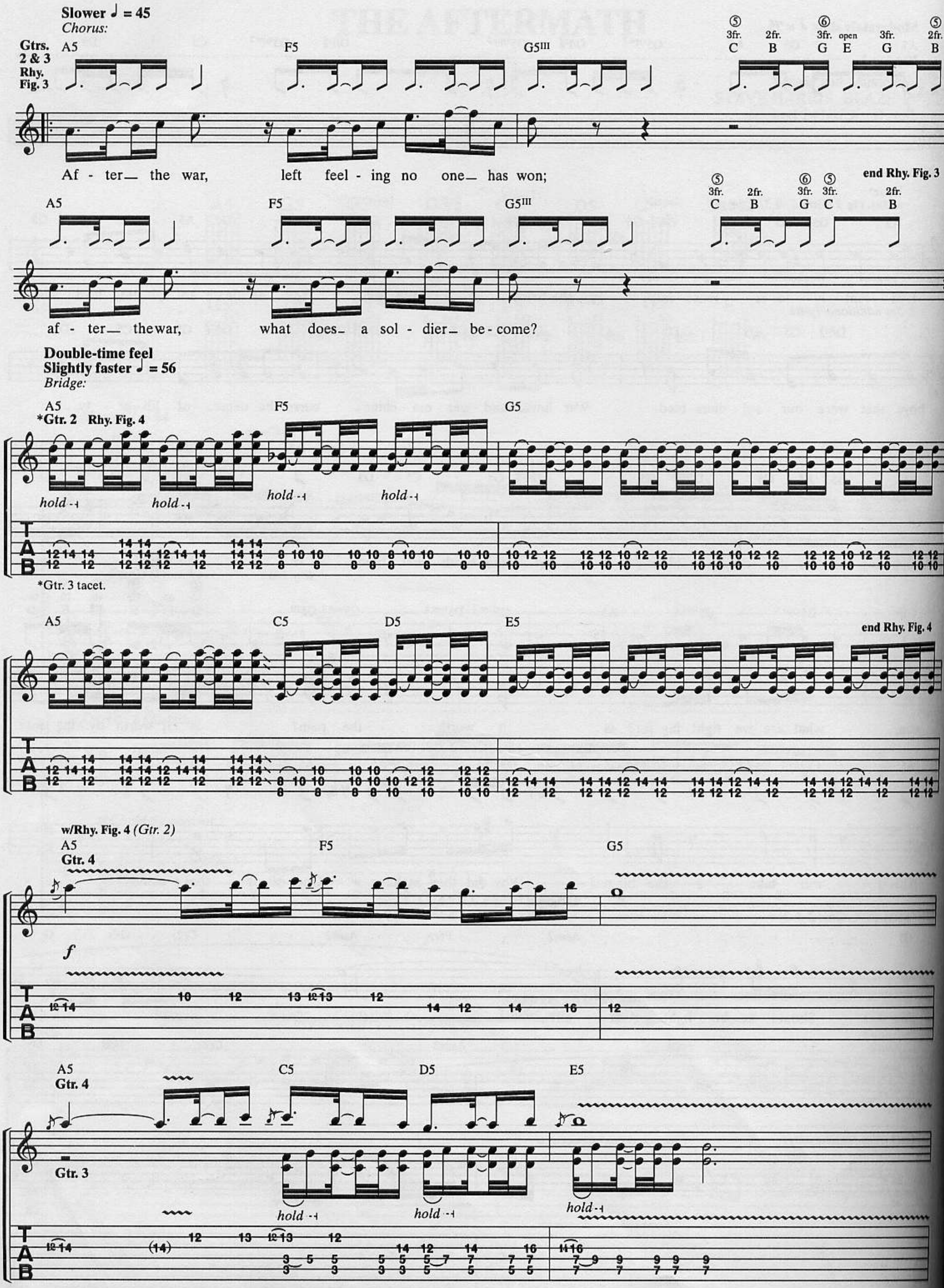
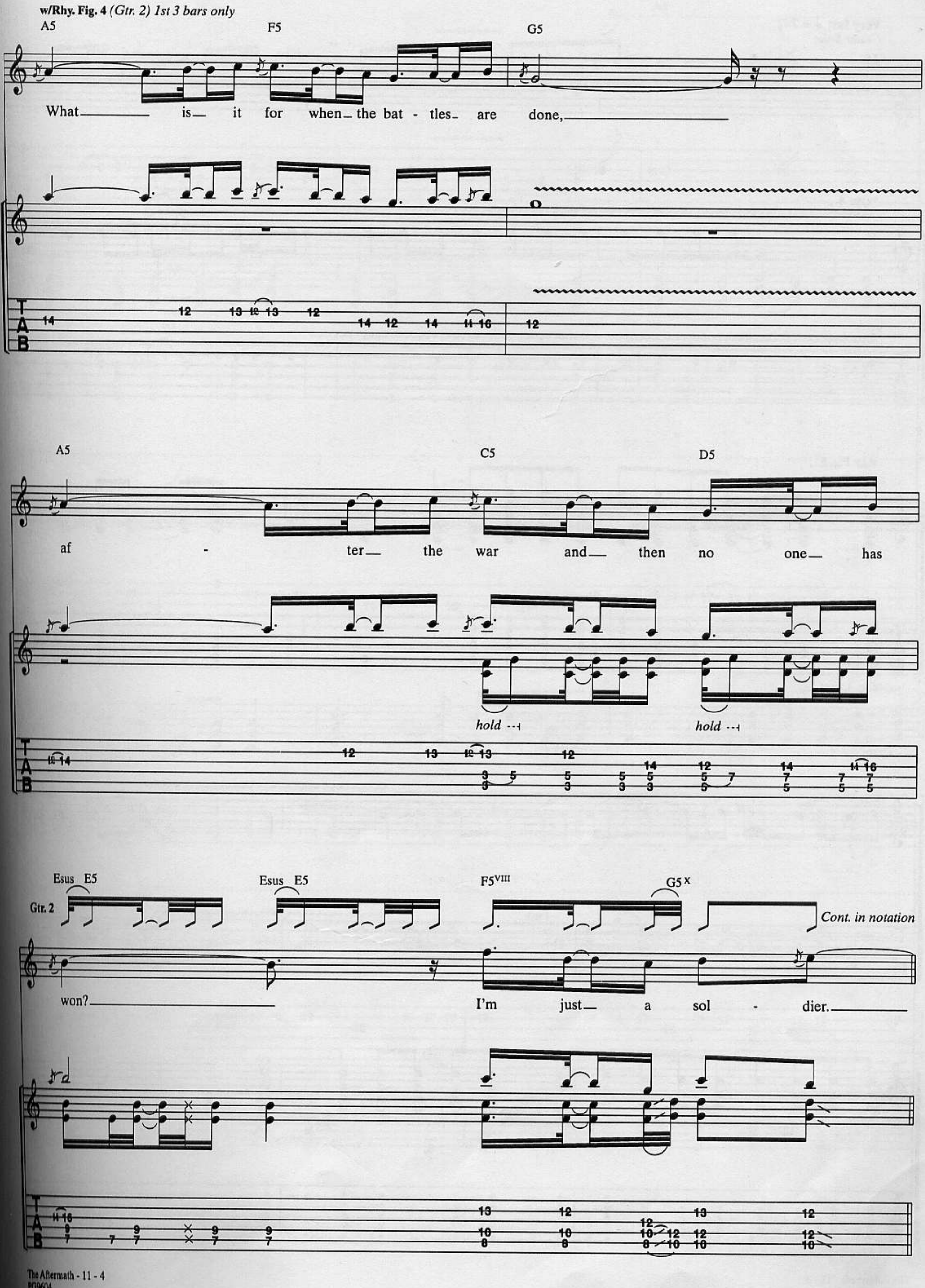
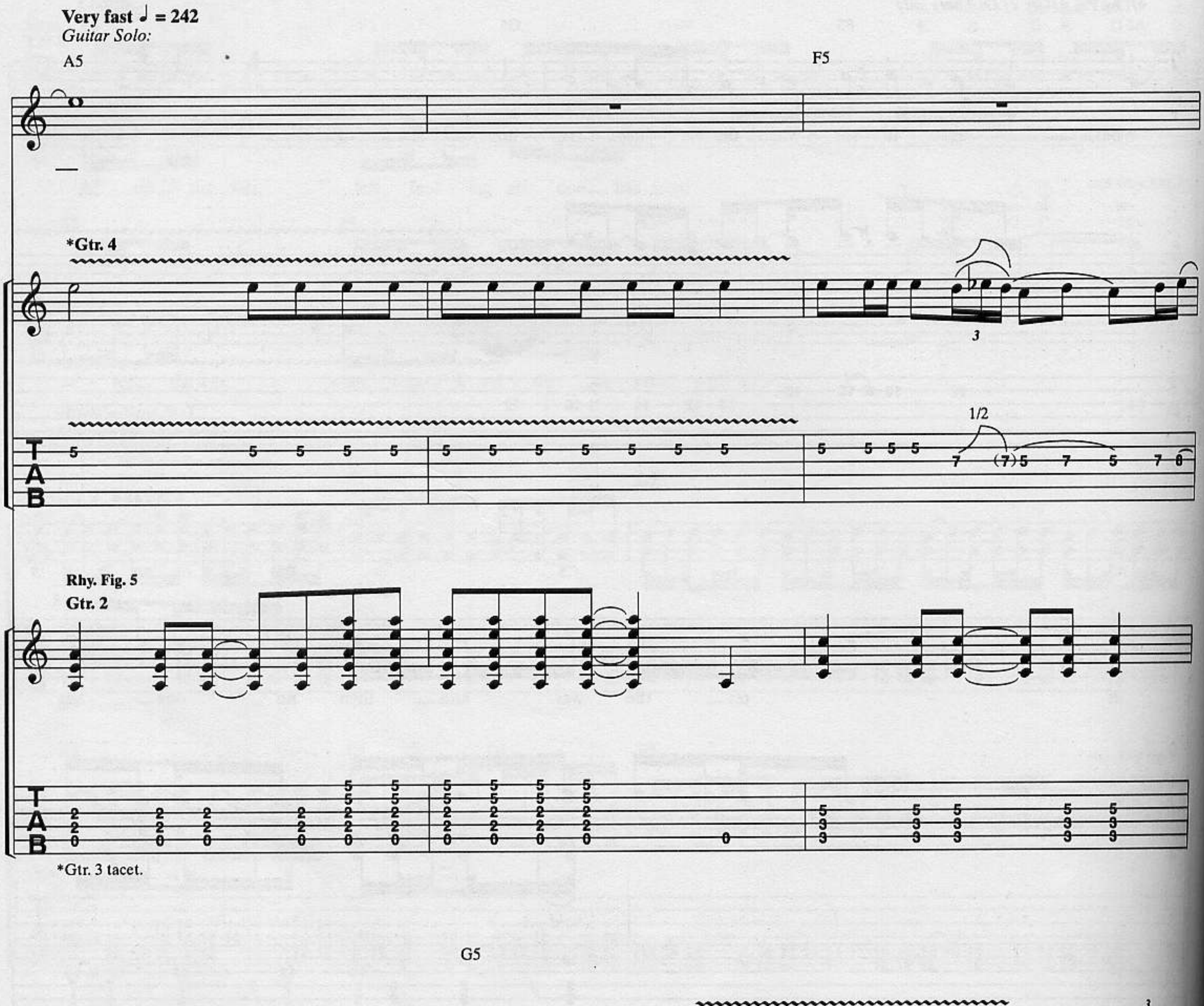
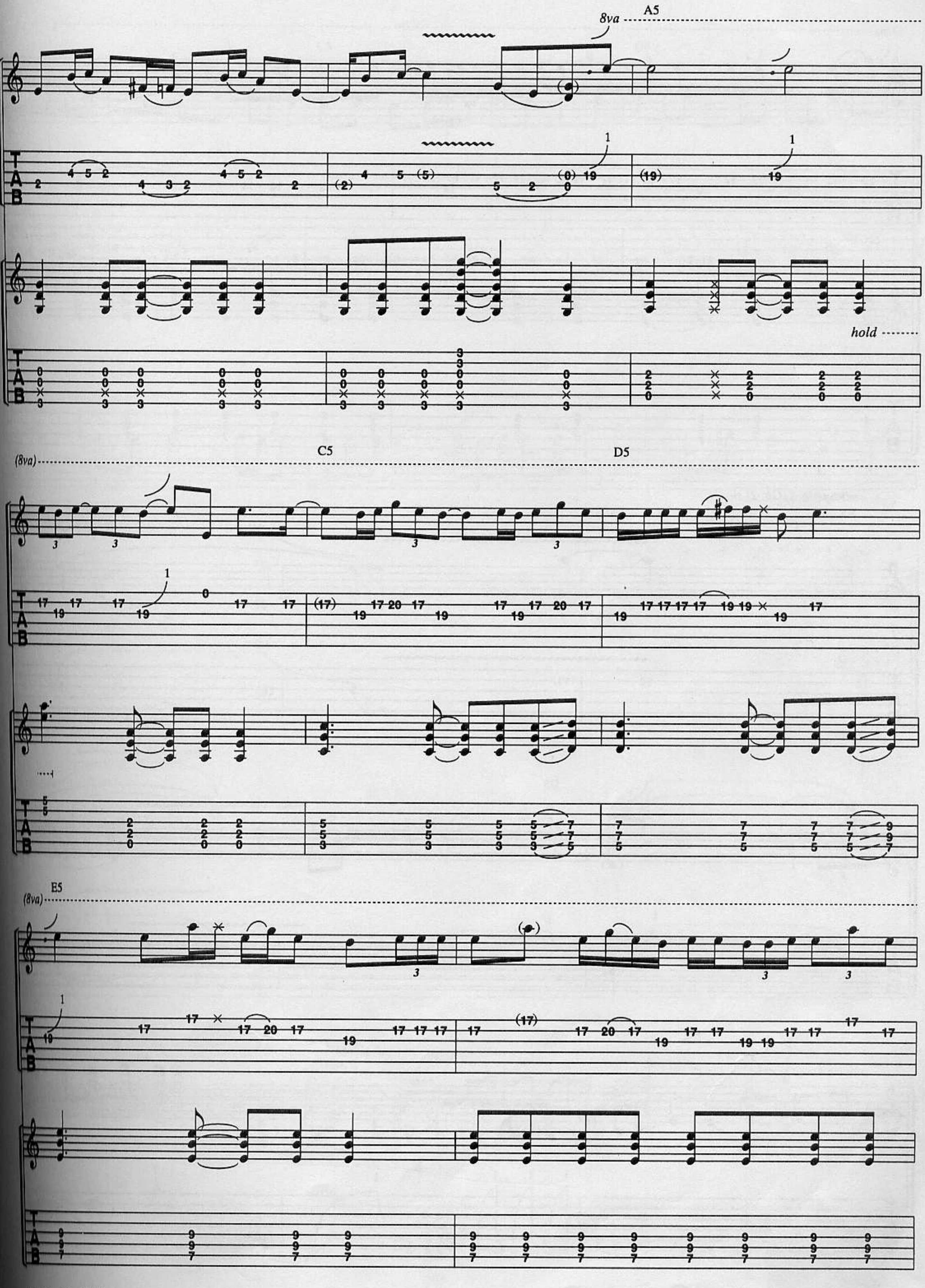
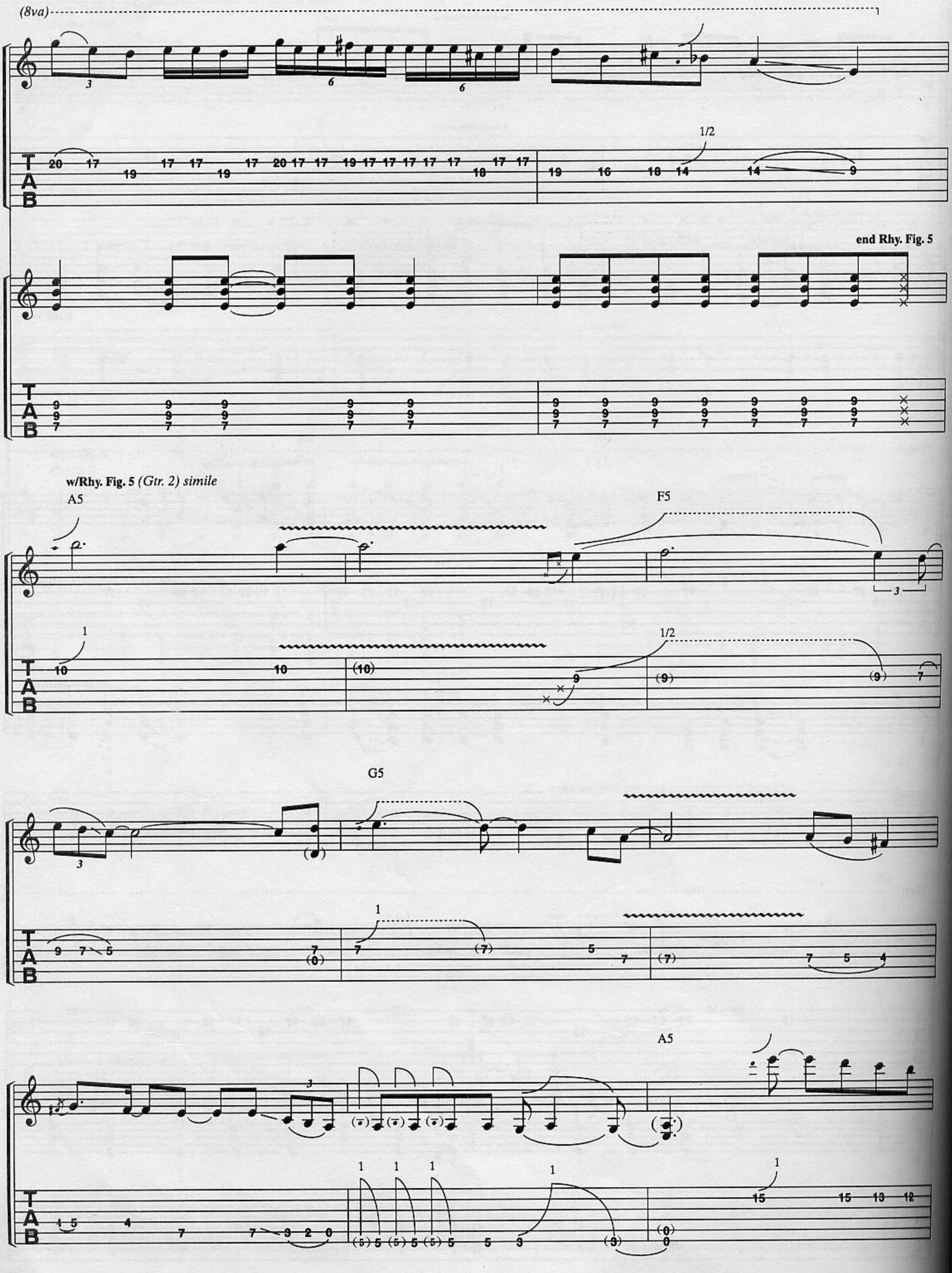

Moderately slow ♩ = 75
A5 G5 A5 G5type 2 D/F♯ G5type 2 D/F♯ G5type 2 C5 D5
Rhy. Fig. 2
*Gtrs. 2 & 3
f
*Gtr. 1 tacet.
Verse:
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 4 times
A5 G5 A5 G5 D/F♯ G5 D/F♯ G5 C5 D5 A5 G5 A5 G5 D/F♯ G5
1. Si - lent - ly to si - lence fall in the fields of fu - tile war. Toys of death are spit - ting lead where
2. See additional lyrics
D/F♯ G5 C5 D5 A5 G5 A5 G5 D/F♯ G5 D/F♯ G5 C5 D5
boys that were our sol - diers bled. War horse and war ma - chine curse the name of lib - er - ty,
A5 G5 A5 G5 D/F♯ G5 D/F♯ G5 C5 D5
march - ing on as if they should mix in the dirt our broth - ers' blood.
Pre-Chorus:
A5 C5type 2 D C5type 2
In the mud and
Rhy. Fill 1
G5III D5type 2 C5type 2 A5 C5type 2 D5type 2 C5type 2 G5III
④ 5fr. G ⑤ 4fr. F♯ ⑤ 7fr. E ④ 4fr. F♯ ⑤ 7fr. E 5fr. D
rain, what are we fight - ing for? Is it worth the pain? Is it worth dy - ing for?
Substitute w/Rhy. Fill 1 (Gtrs. 2 & 3) Verse 2
A5 C5type 2 D5type 2 C5type 2 G5 D5type 2 C5type 2 A5 C5type 2 D C5type 2
Who will take the blame? Why did they make a war? Ques - tions that come a -
w/Rhy. Fill 1 (Gtrs. 2 & 3)
Original tempo ♩ = 64
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 2 times
G5 Asus2 F6/A Asus2 C(2) G/B G
gain: Should we be fight - ing at all?
Asus2 F6/A Asus2 C(2) G/B G
Gtr. 3 (Play 1st time only)
T A B
4 5 7 4 5 5 7 5 4 5 7

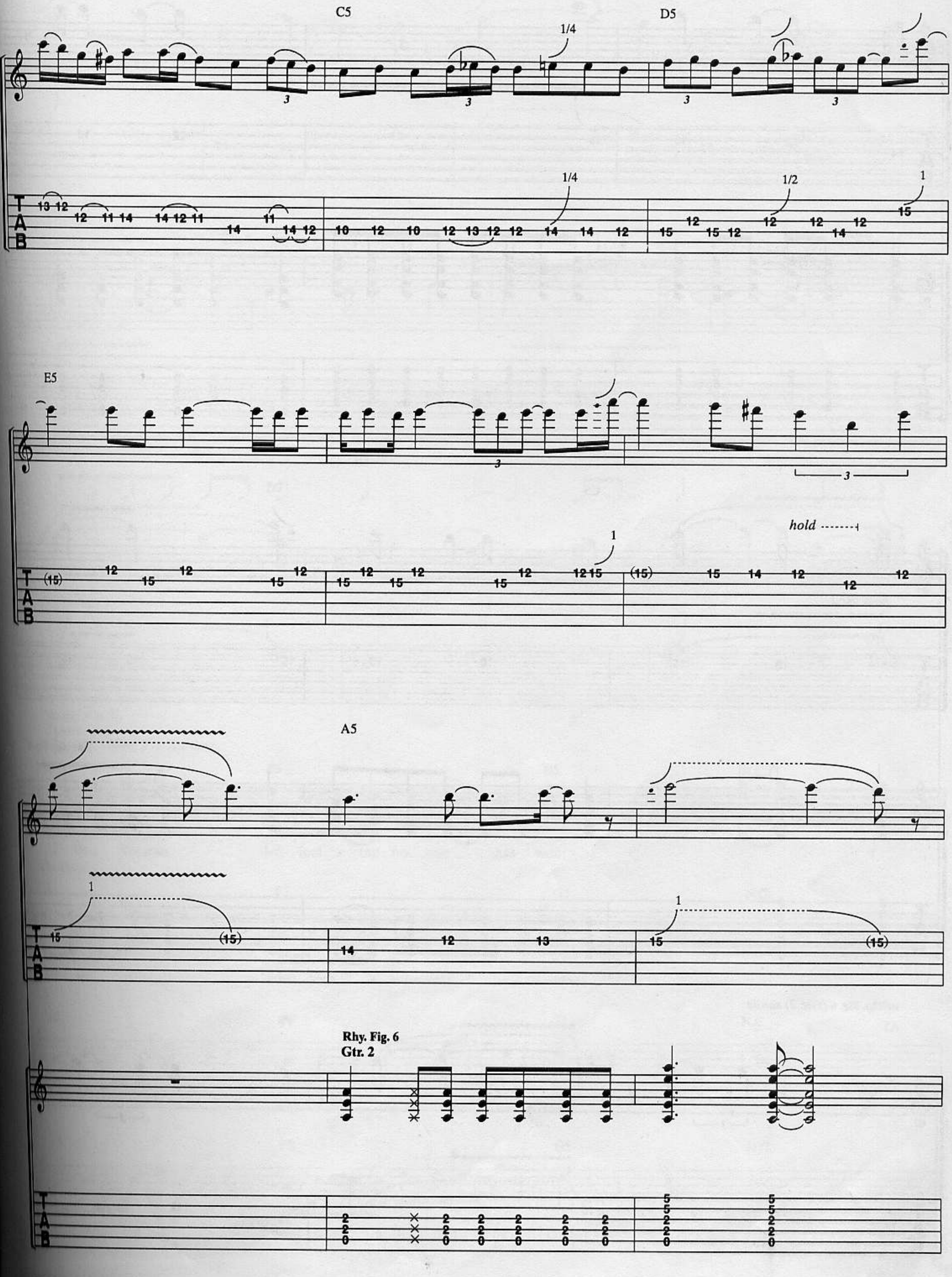

Slower ♩ = 45
Chorus:
Gtrs. 2 & 3 Rhy. Fig. 3
A5
F5
G5III
⑤ 3fr. C
2fr. B
⑥ 3fr. G
open E
3fr. G
⑤ 2fr. B
Af - ter— the war, left feel - ing no one— has won;
end Rhy. Fig. 3
A5
F5
G5III
⑤ 3fr. C
2fr. B
⑥ 3fr. G
⑤ 3fr. C
2fr. B
af - ter— the war, what does- a sol - dier— be - come?
Double-time feel
Slightly faster ♩ = 56
Bridge:
A5
*Gtr. 2 Rhy. Fig. 4
F5
G5
hold
*Gtr. 3 tacet.
A5
C5
D5
E5
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtr. 2)
A5
Gtr. 4
F5
G5
f
A5
Gtr. 4
C5
D5
E5
Gtr. 3
hold
T
A
B

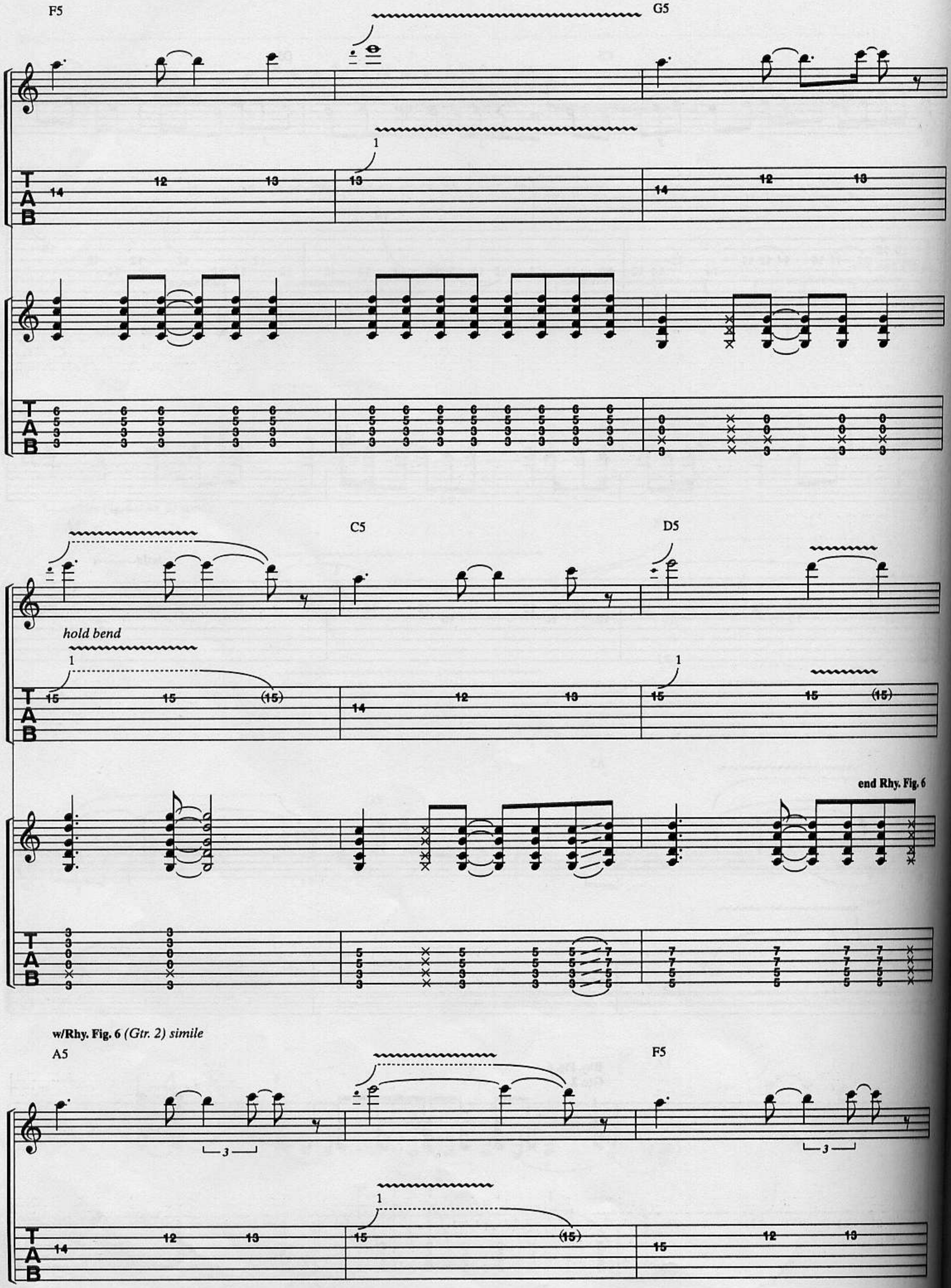

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only
A5
F5
G5
What is it for when the bat - tles are done,
A5
C5
D5
af - ter the war and then no one has
hold
hold
Esus E5
Esus E5
F5VIII
G5X
Gtr. 2
Cont. in notation
won?
I'm just a sol - dier.
T
A
B

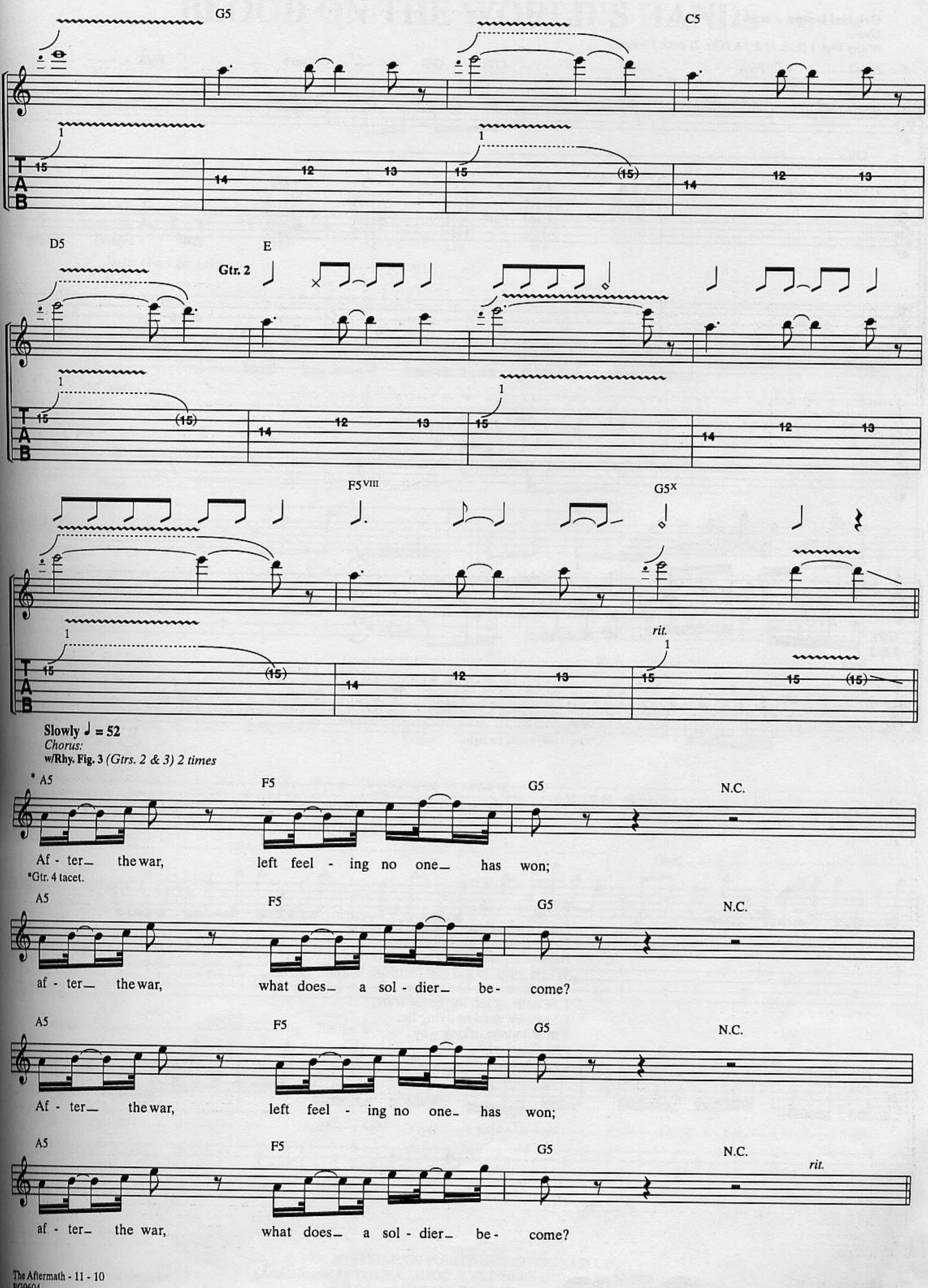

Very fast ♩ = 242
Guitar Solo:
A5
F5
*Gtr. 4
1/2
Rhy. Fig. 5
Gtr. 2
*Gtr. 3 tacet.
G5
T
A
B


8va
A5
hold
(8va)
C5
D5
(8va)
E5
T
A
B

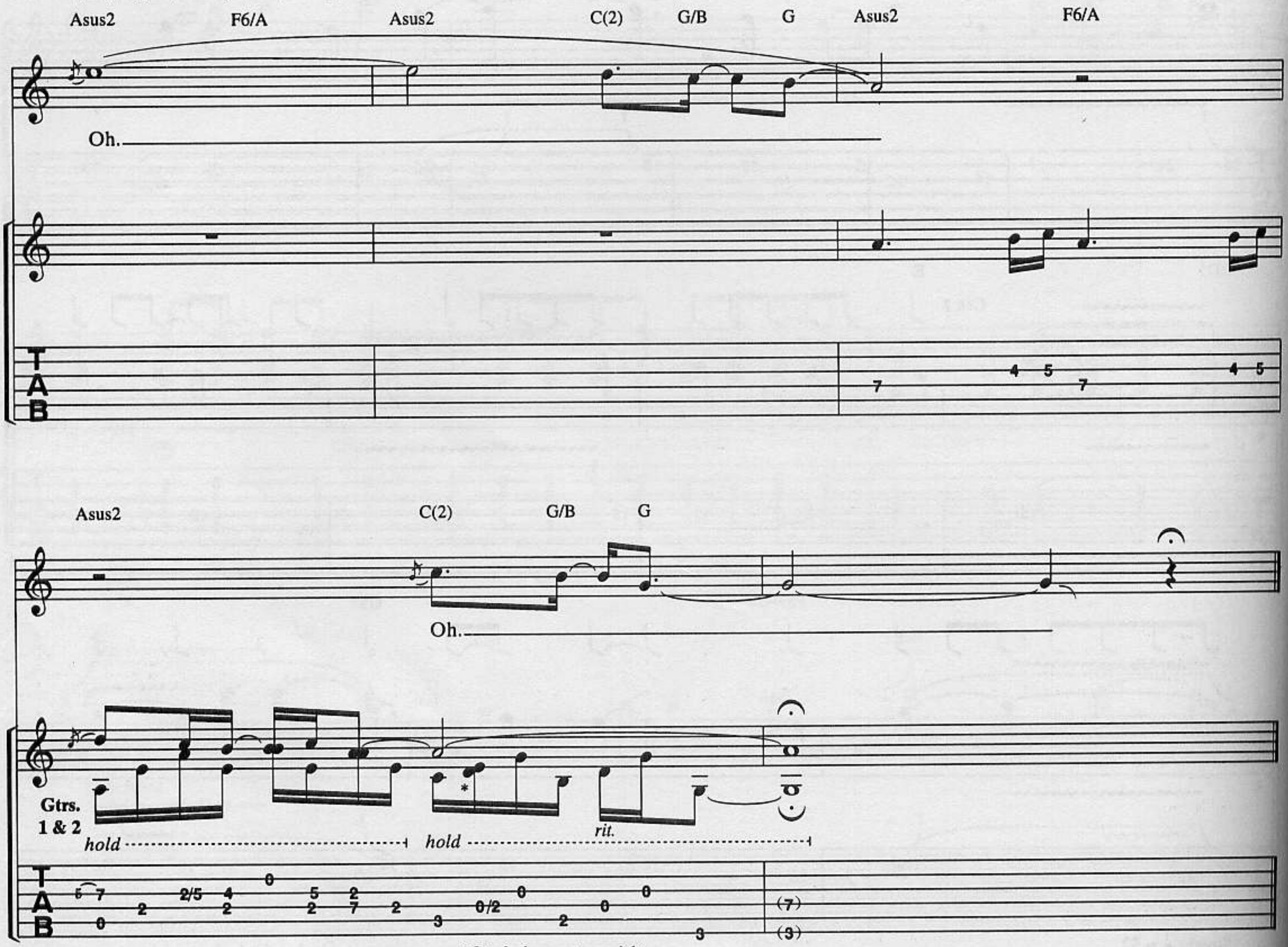

(8va)
1/2
end Rhy. Fig. 5
w/Rhy. Fig. 5 (Gtr. 2) simile
A5
F5
1/2
G5
1
A5
1
T
A
B


C5
D5
1/4
1/2
1
E5
hold
A5
Rhy. Fig. 6
Gtr. 2


F5
G5
hold bend
C5
D5
end Rhy. Fig. 6
w/Rhy. Fig. 6 (Gtr. 2) simile
A5
F5


G5
C5
D5
E
Gtr. 2
F5VIII
G5X
rit.
T
A
B
1
15
14
12
13
(15)
Slowly ♩ = 52
Chorus:
w/Rhy. Fig. 3 (Gtrs. 2 & 3) 2 times
* A5
F5
G5
N.C.
After the war, left feeling no one has won;
*Gtr. 4 tacet.
after the war, what does a soldier become?
After the war, left feeling no one has won;
after the war, what does a soldier become?
rit.

Original tempo ♩ = 64
Outro:
w/Rhy. Figs. 1 *(Gtr. 1)* **& 1A** *(Gtr. 2)* *both 1½ times*

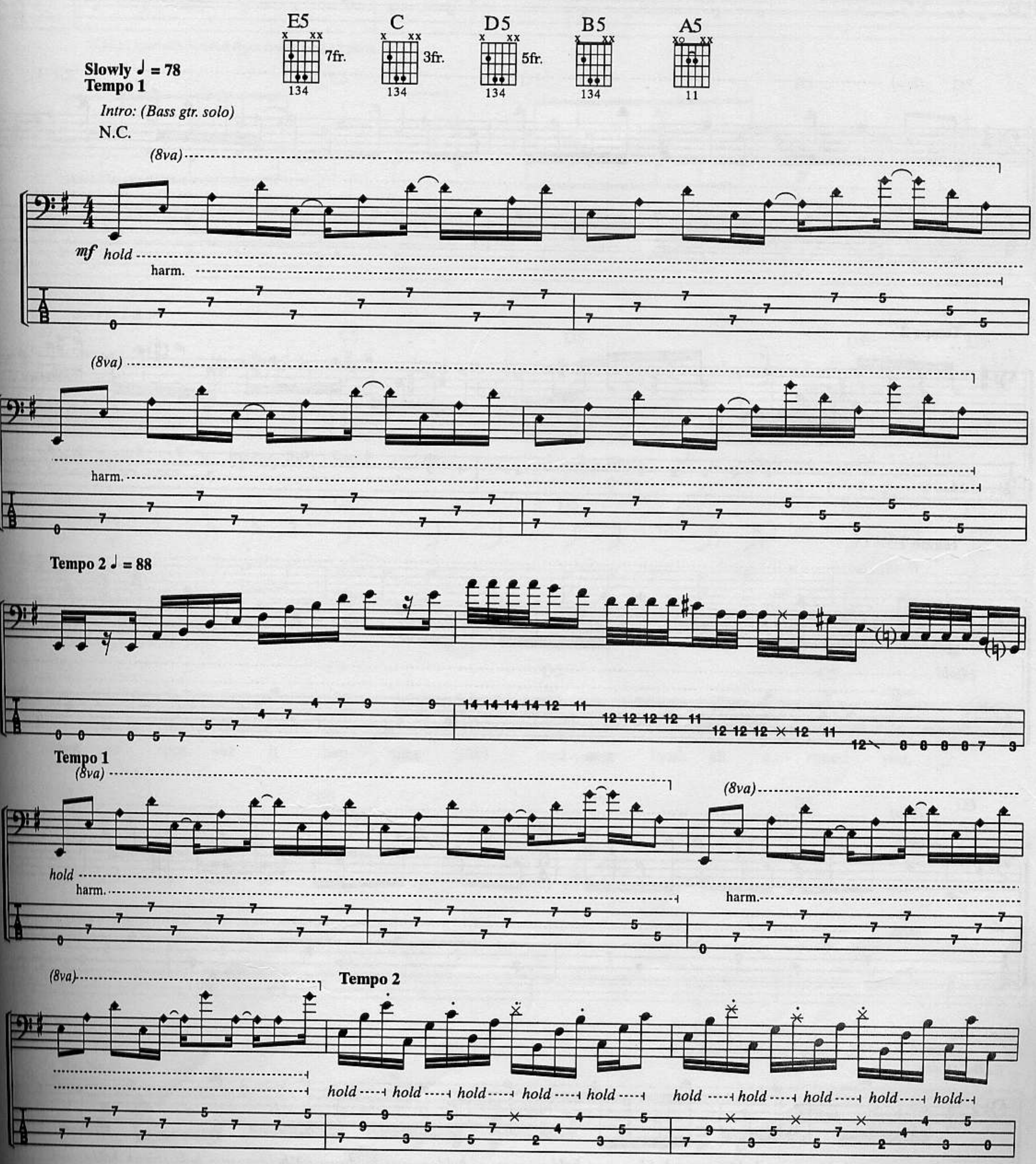

Asus2
F6/A
Asus2
C(2)
G/B
G
Asus2
F6/A
Oh.
Asus2
C(2)
G/B
G
Oh.
Gtrs. 1 & 2
hold
hold
rit.

*Gtr. 2 plays note on right.

Verse 2:
Once a ploughman hitched his team;
Here he sowed his little dream.
Bodies, arms and legs are strewn
Where mustard gas and barbwire bloom.
Each moment's like a year;
I've nothing left inside for tears.
Comrades dead or dying lie;
I'm left alone asking why.
(To Chorus:)

BLOOD ON THE WORLD'S HANDS

Words and Music by
STEVE HARRIS


E5
7fr.
134
C
3fr.
134
D5
5fr.
134
B5
134
A5
11
Slowly ♩ = 78
Tempo 1
Intro: (Bass gtr. solo)
N.C.
(8va)
mf hold
harm.
Tempo 2 ♩ = 88
Tempo 1
harm.
Tempo 2
hold
hold
hold
hold
hold
hold
hold
hold
hold
hold

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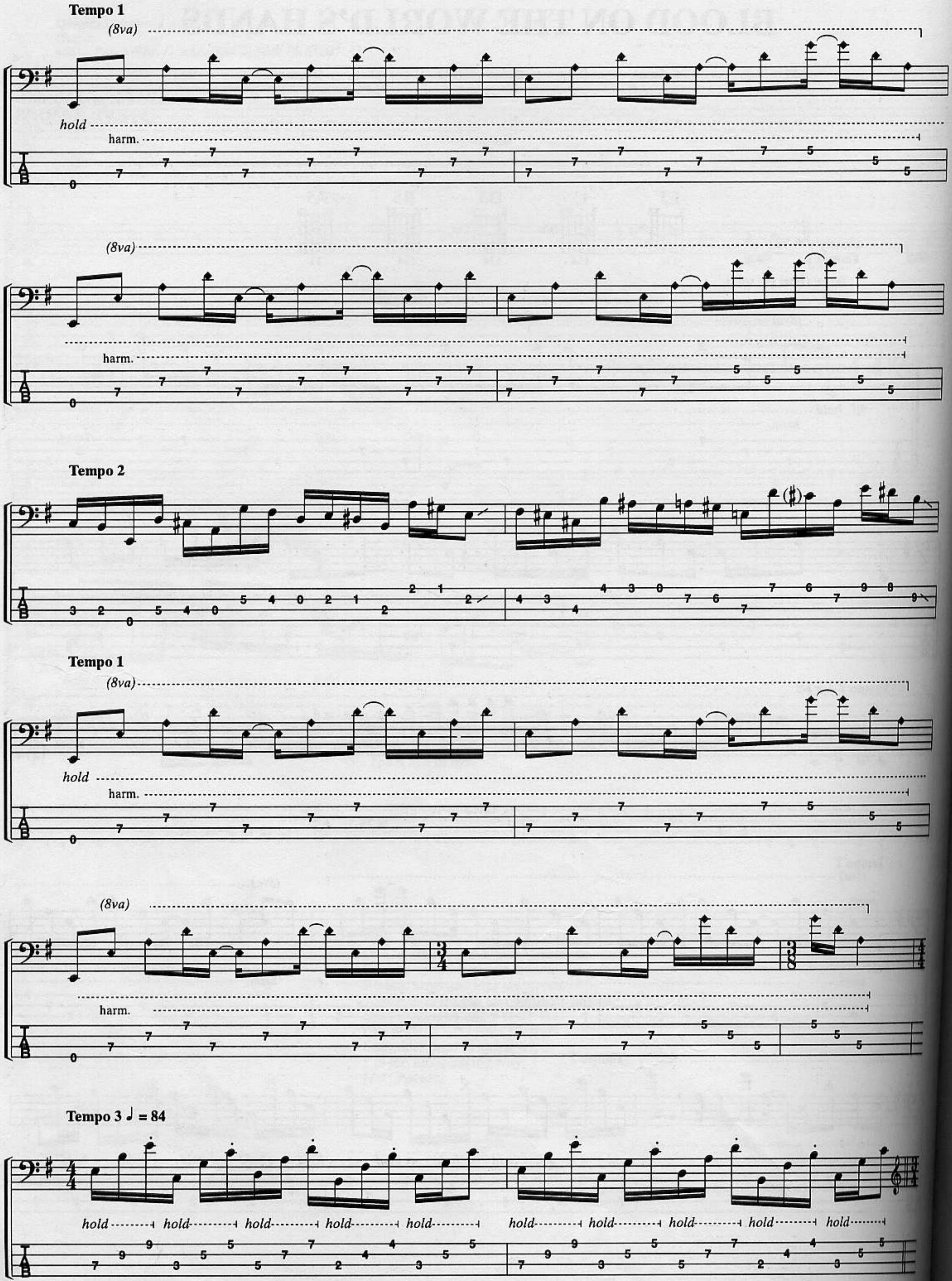
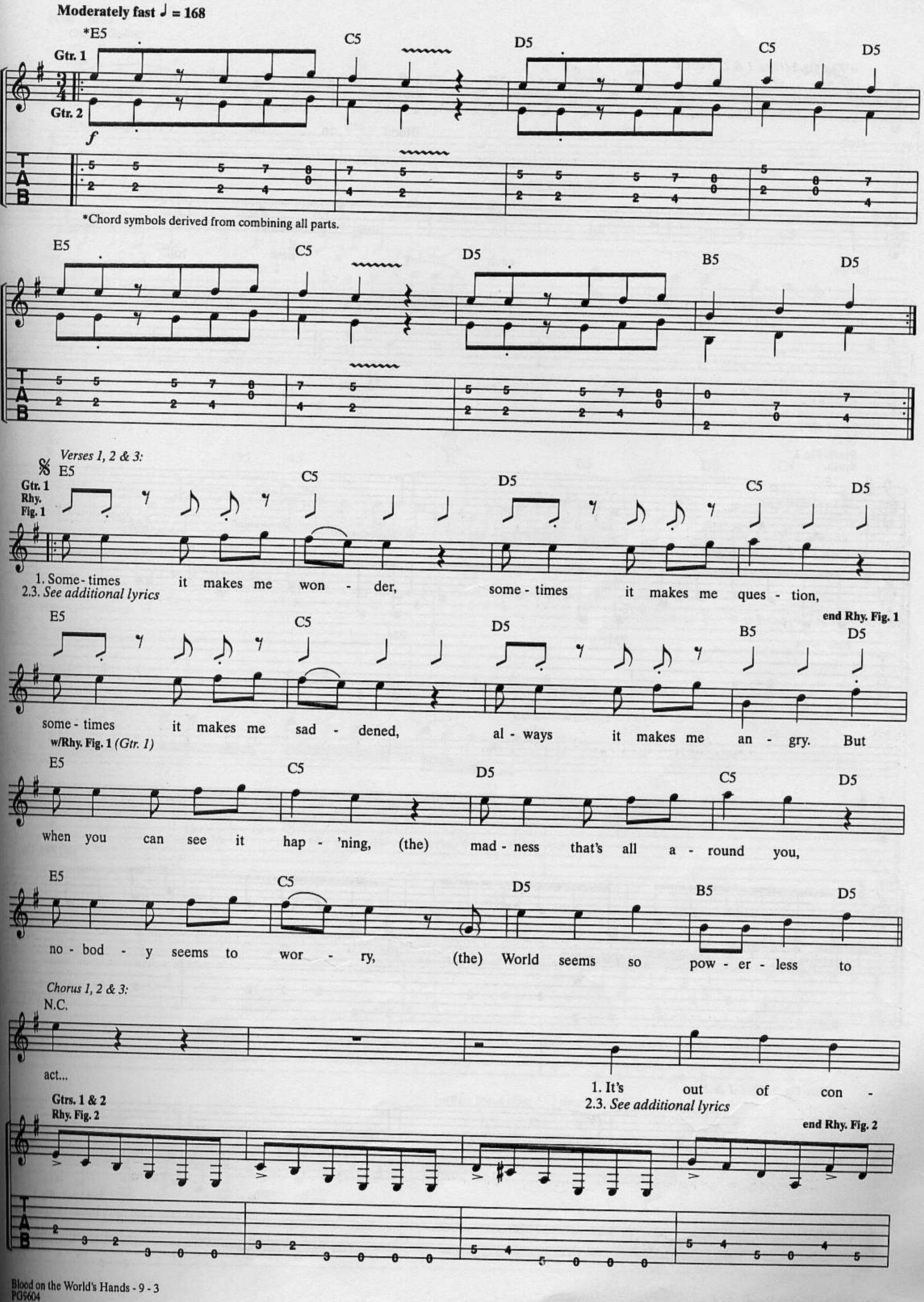
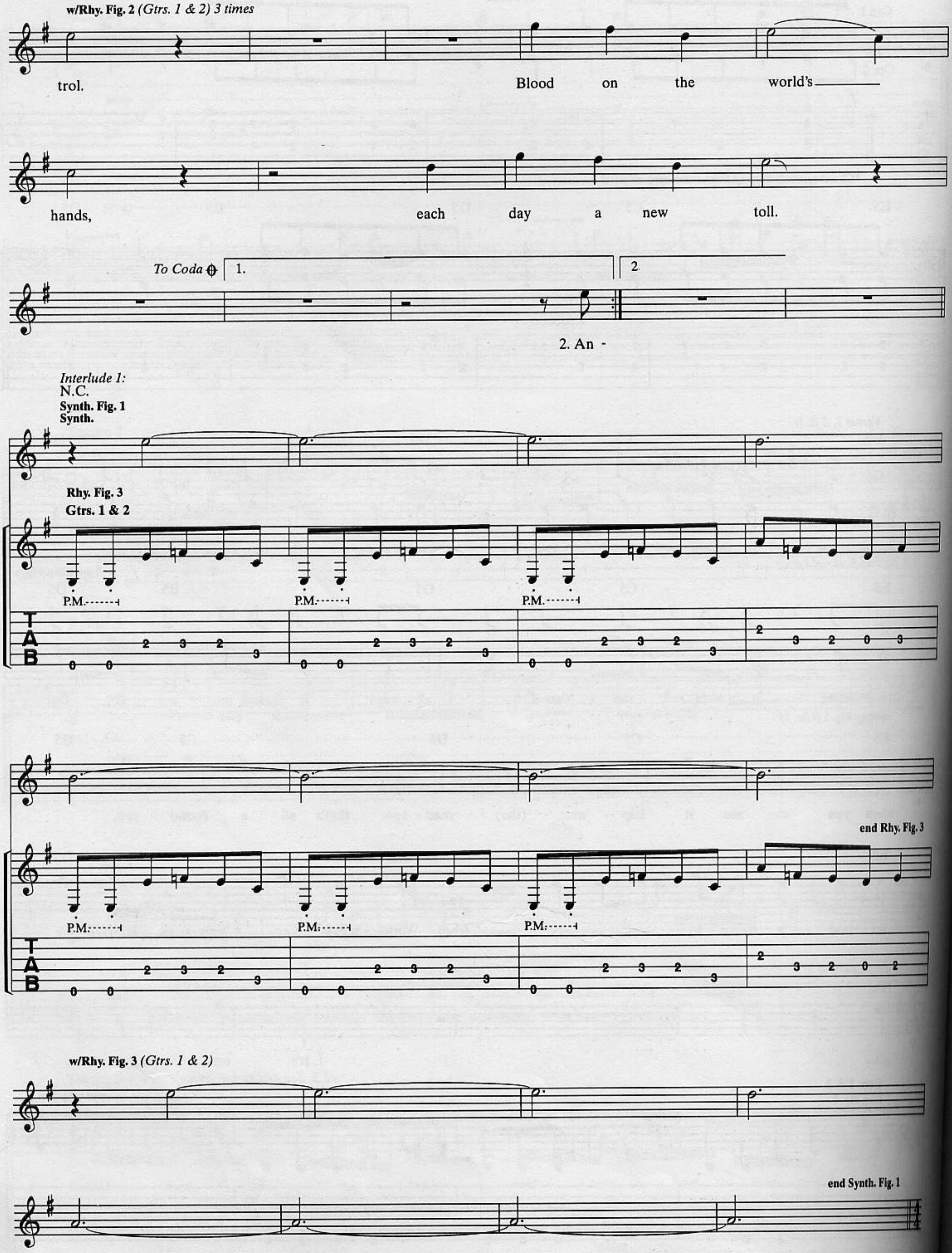
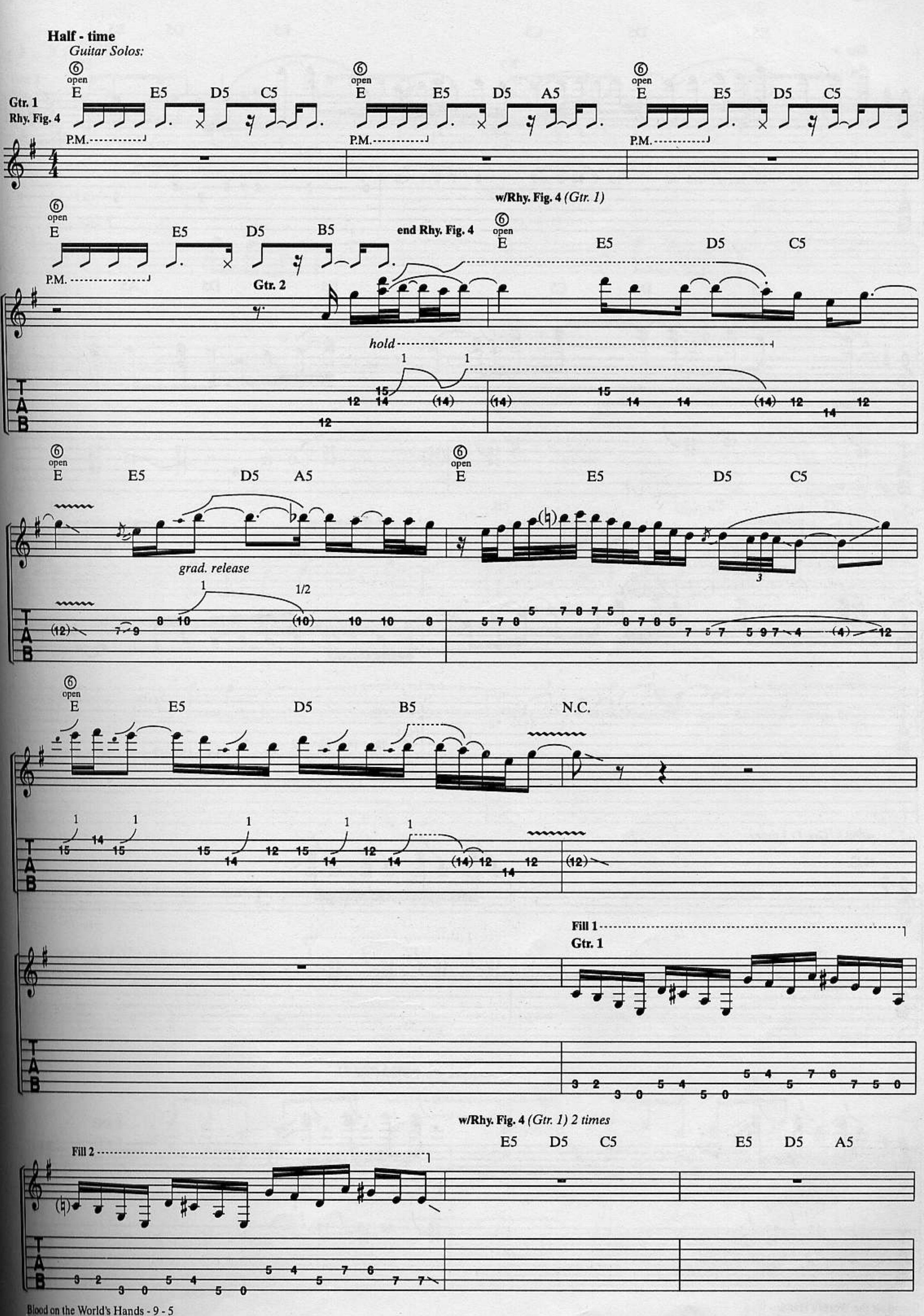
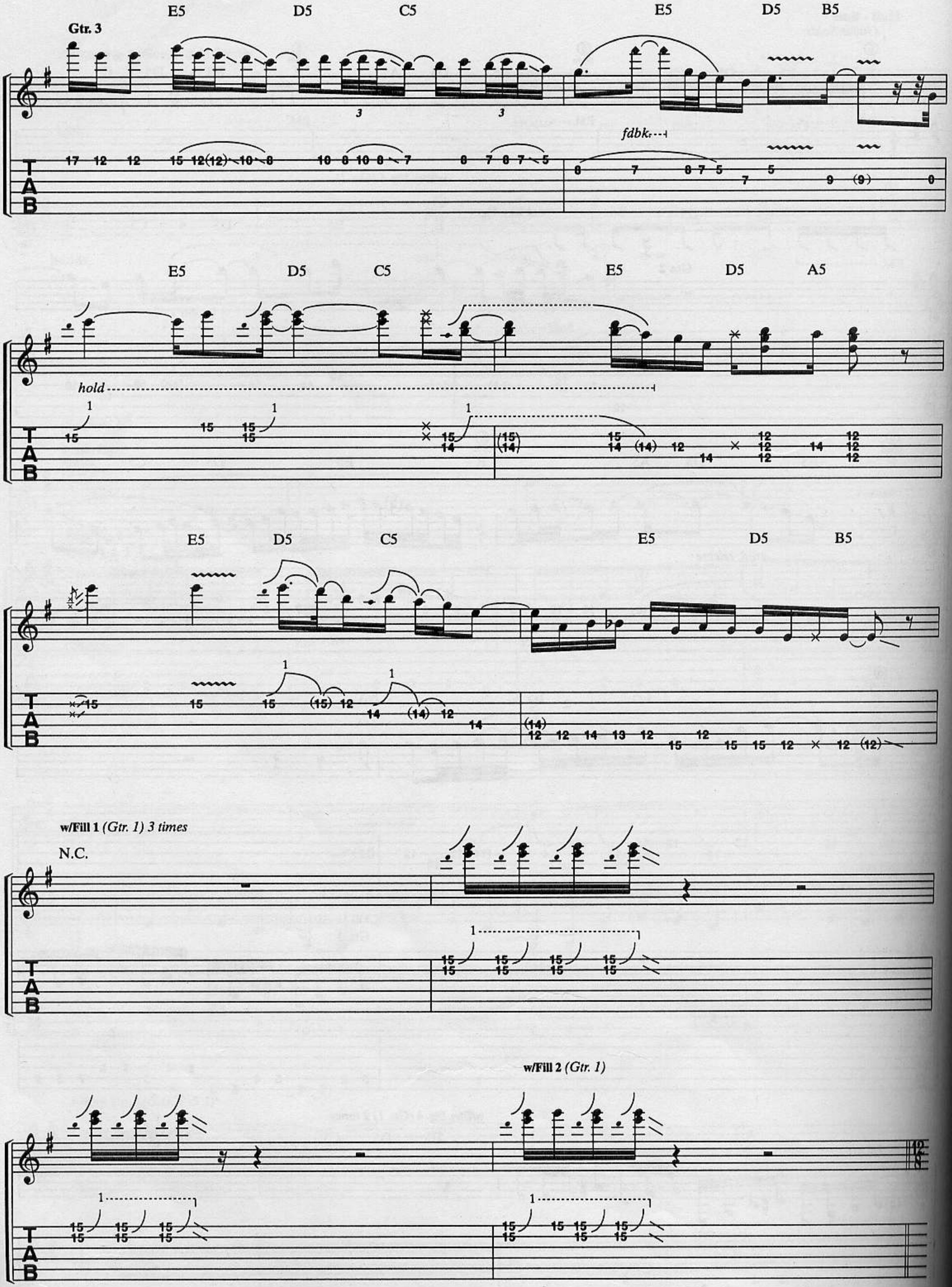

Tempo 1
(8va)
hold
harm.
T
A
B
(8va)
harm.
Tempo 2
Tempo 1
(8va)
hold
harm.
(8va)
harm.
Tempo 3 ♩ = 84
hold
hold
hold
hold
hold
hold
hold
hold
hold
hold

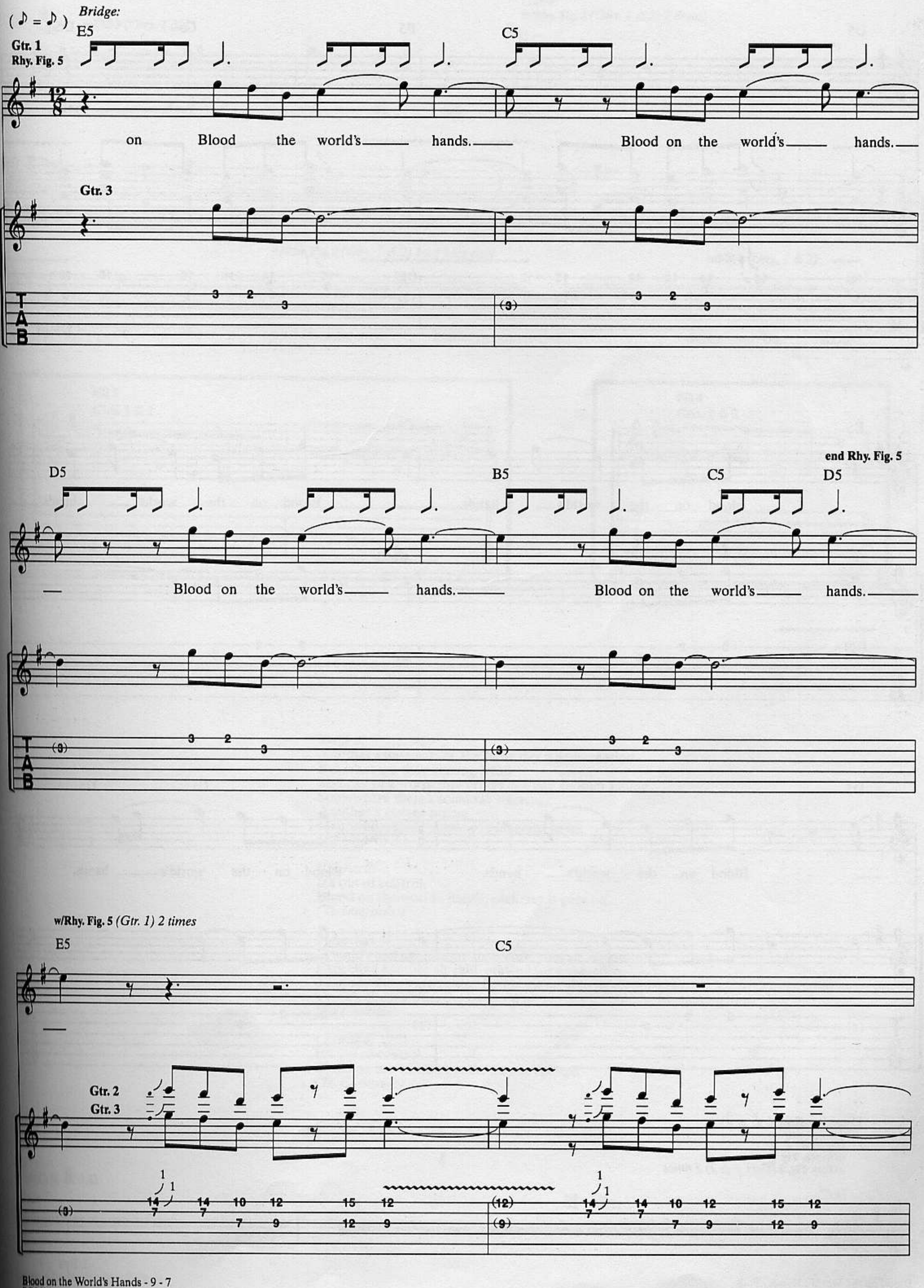

Moderately fast ♩ = 168
*E5 C5 D5 C5 D5
Gtr. 1
Gtr. 2
f
E5 C5 D5 B5 D5
Verses 1, 2 & 3:
E5 C5 D5 C5 D5
Gtr. 1 Rhy. Fig. 1
1. Some - times it makes me won - der, some - times it makes me ques - tion,
2.3. See additional lyrics
E5 C5 D5 B5 D5
end Rhy. Fig. 1
some - times it makes me sad - dened, al - ways it makes me an - gry. But
w/Rhy. Fig. 1 (Gtr. 1)
E5 C5 D5 C5 D5
when you can see it hap - 'ning, (the) mad - ness that's all a - round you,
E5 C5 D5 B5 D5
no - bod - y seems to wor - ry, (the) World seems so pow - er - less to
Chorus 1, 2 & 3:
N.C.
act...
1. It's out of con -
2.3. See additional lyrics
Gtrs. 1 & 2 Rhy. Fig. 2
end Rhy. Fig. 2

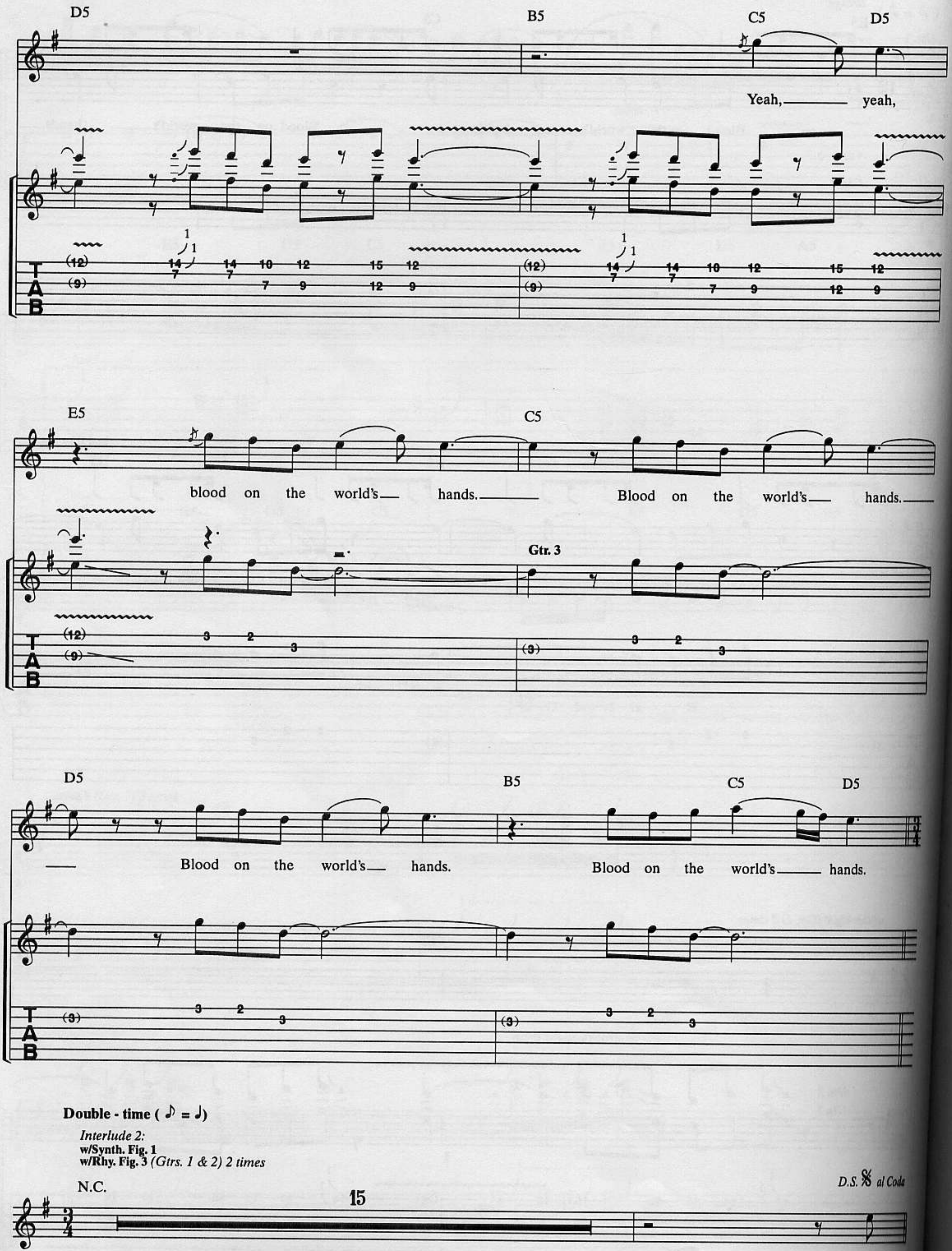
*Chord symbols derived from combining all parts.


w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times
trol.
Blood
on
the
world's
hands,
each
day
a
new
toll.
To Coda
1.
2.
2. An -
Interlude 1:
N.C.
Synth. Fig. 1
Synth.
Rhy. Fig. 3
Gtrs. 1 & 2
P.M.
TAB
0 0 2 3 2 3
0 0 2 3 2 3
0 0 2 3 2 3
2 3 2 0 3
end Rhy. Fig. 3
0 0 2 3 2 3
0 0 2 3 2 3
0 0 2 3 2 3
2 3 2 0 2
w/Rhy. Fig. 3 (Gtrs. 1 & 2)
end Synth. Fig. 1


Half - time
Guitar Solos:
Gtr. 1
Rhy. Fig. 4
⑥ open
E
E5
D5
C5
A5
B5
P.M.
end Rhy. Fig. 4
w/Rhy. Fig. 4 (Gtr. 1)
Gtr. 2
hold
1
1/2
grad. release
3
N.C.
Fill 1
Fill 2
w/Rhy. Fig. 4 (Gtr. 1) 2 times
T
A
B


E5
D5
C5
E5
D5
B5
Gtr. 3
fdbk.
E5
D5
C5
E5
D5
A5
hold
E5
D5
C5
E5
D5
B5
w/Fill 1 (Gtr. 1) 3 times
N.C.
w/Fill 2 (Gtr. 1)

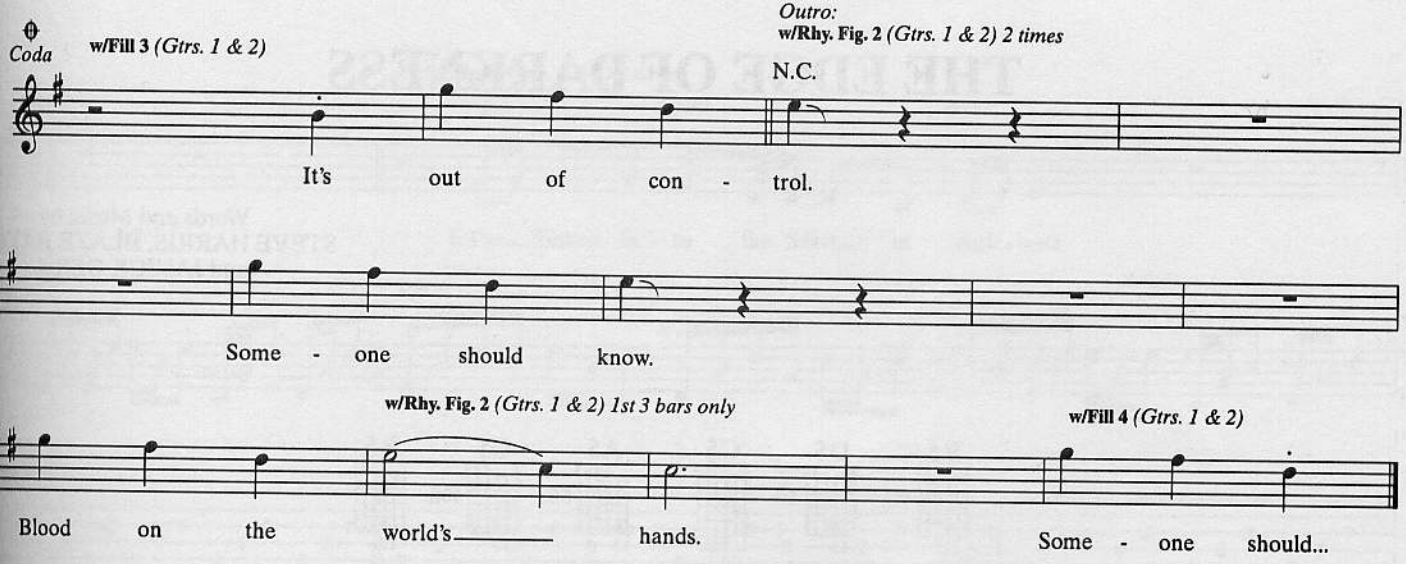

(♪ = ♪)
Bridge:
E5
C5
Gtr. 1
Rhy. Fig. 5
on
Blood on the world's hands.
Blood on the world's hands.
Gtr. 3
D5
B5
C5
end Rhy. Fig. 5
D5
Blood on the world's hands.
Blood on the world's hands.
w/Rhy. Fig. 5 (Gtr. 1) 2 times
E5
C5
Gtr. 2
Gtr. 3

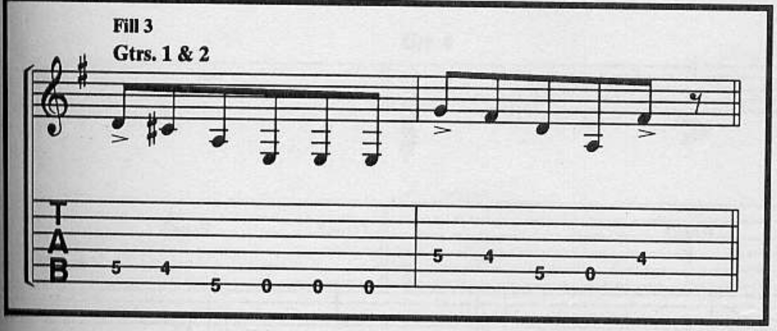

D5
B5
C5
D5
Yeah, yeah,
1
1
T
A
B
(12)
(9)
14
7
14
7
10
7
12
9
15
12
12
9
E5
C5
blood on the world's hands.
Blood on the world's hands.
Gtr. 3
3
2
3
D5
B5
C5
D5
Blood on the world's hands.
Blood on the world's hands.
N.C.
15

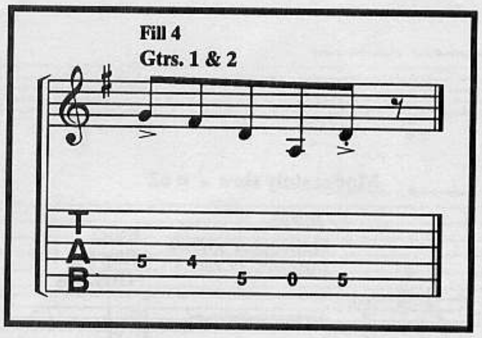
Double - time (♪ = ♩)

Interlude 2:
w/Synth. Fig. 1
w/Rhy. Fig. 3 *(Gtrs. 1 & 2) 2 times*

D.S. 𝄋 *al Coda*


Coda
w/Fill 3 (Gtrs. 1 & 2)
Outro:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times
N.C.
It's out of con - trol.
Some - one should know.
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st 3 bars only
w/Fill 4 (Gtrs. 1 & 2)
Blood on the world's hands.
Some - one should...


Fill 3
Gtrs. 1 & 2
T
A
B
5 4 5 0 0 0
5 4 5 0 4


Fill 4
Gtrs. 1 & 2
T
A
B
5 4 5 0 5

Verse 2:
Another assassination, the same day a new creation.
But what are they coming into?
Security of a world that brings one day another killing,
Somewhere there's someone starving,
Another a savage raping.
Meanwhile, there's someone laughing at us.
(To Chorus 2:)

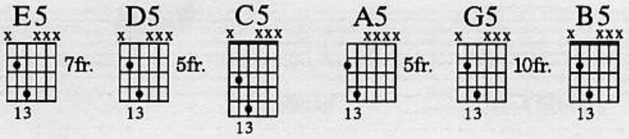
Chorus 2:
It's out of control.
Blood on the world's hands, each day it goes on.
(To Interlude:)

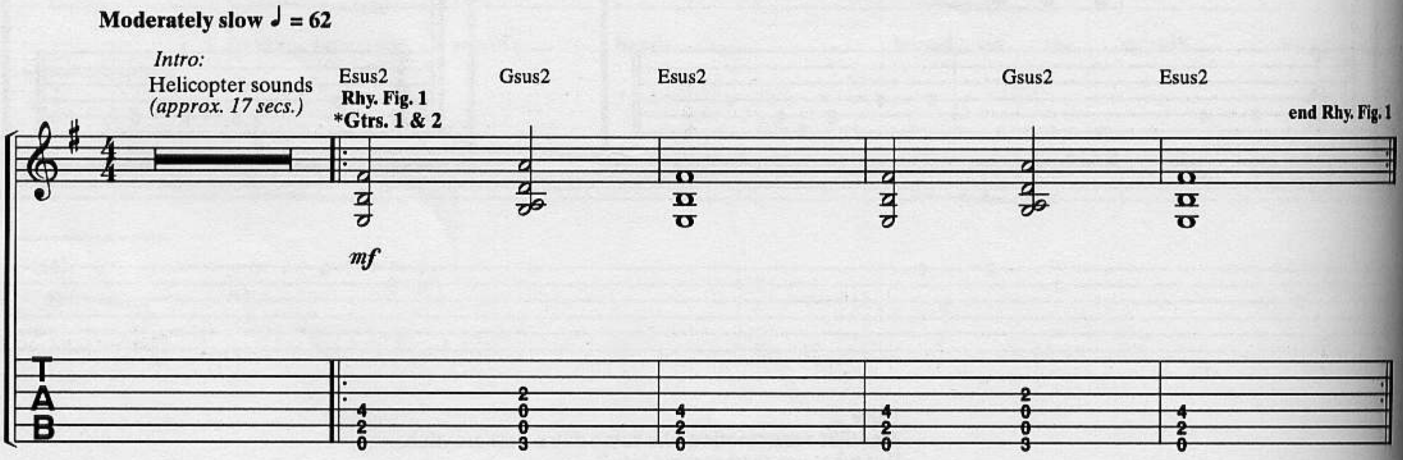
Verse 3:
Brutality and aggression, tomorrow another lesson.
Expecting another air raid, praying for a ceasefire.
They say things are getting better, no need to be complacent.
There's chaos across the border and one day it could be happening to us.
(To Chorus 3:)

Chorus 3:
It's out of control.
Blood on the world's hands, it's our epitaph.
(To Chorus 4:)

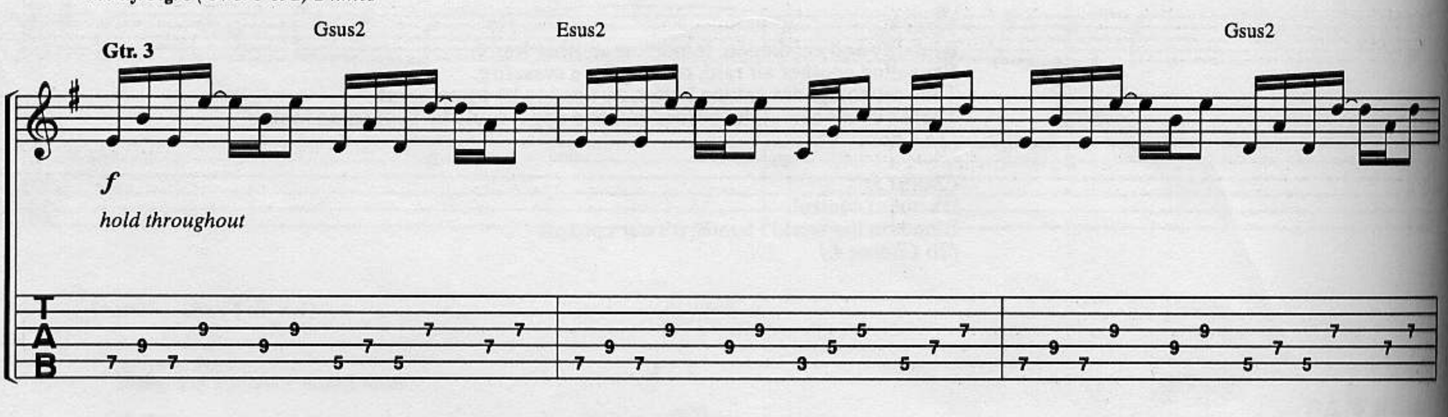
THE EDGE OF DARKNESS

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS


E5
7fr.
D5
5fr.
C5
A5
5fr.
G5
10fr.
B5
13


Moderately slow ♩ = 62
Intro:
Helicopter sounds
(approx. 17 secs.)
Esus2
Rhy. Fig. 1
*Gtrs. 1 & 2
Gsus2
Esus2
Gsus2
Esus2
end Rhy. Fig. 1
mf

*Gtr. 1 is acoustic, Gtr. 2 electric.


w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times
Gtr. 3
Gsus2
Esus2
Gsus2
f
hold throughout

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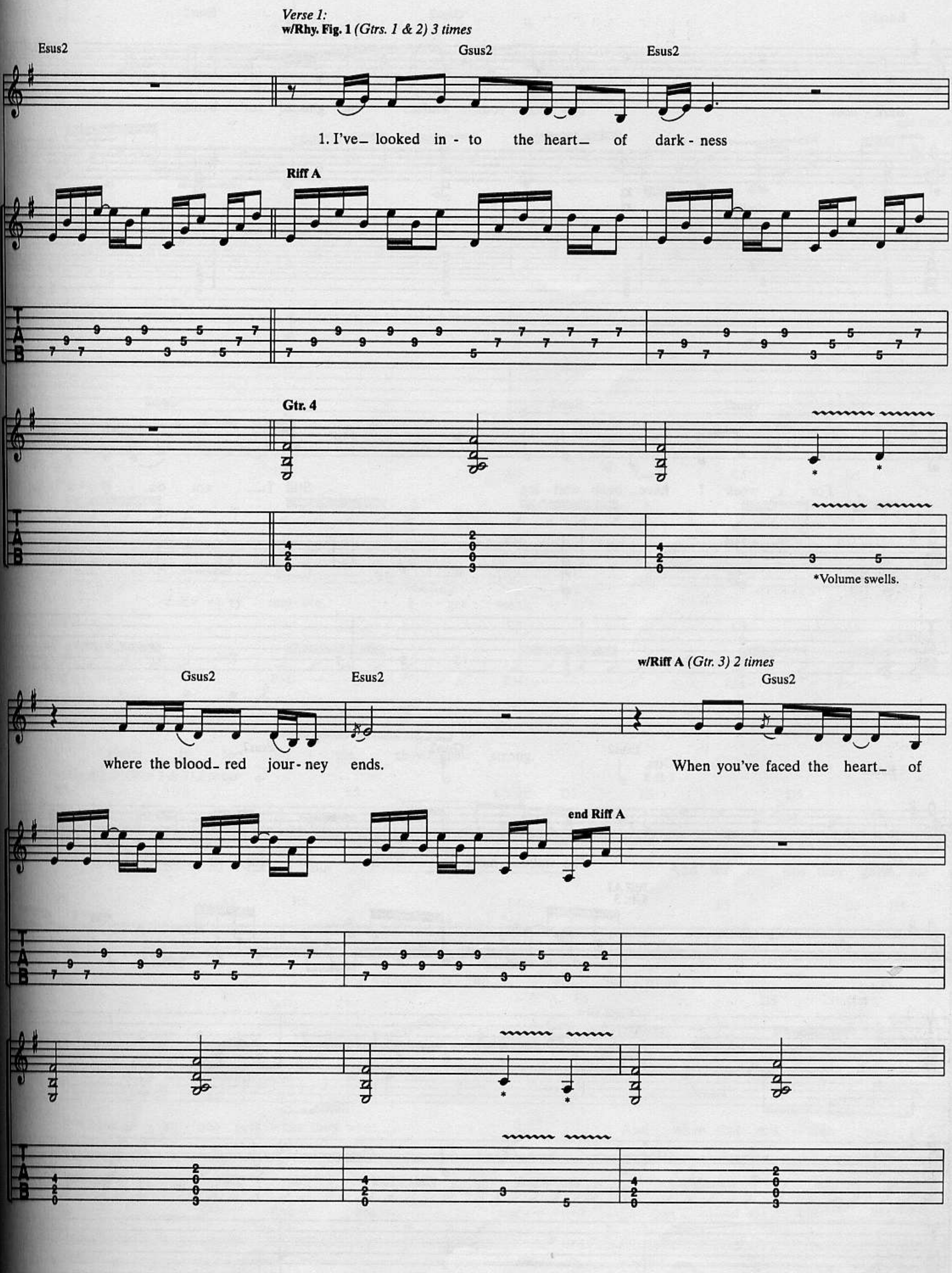
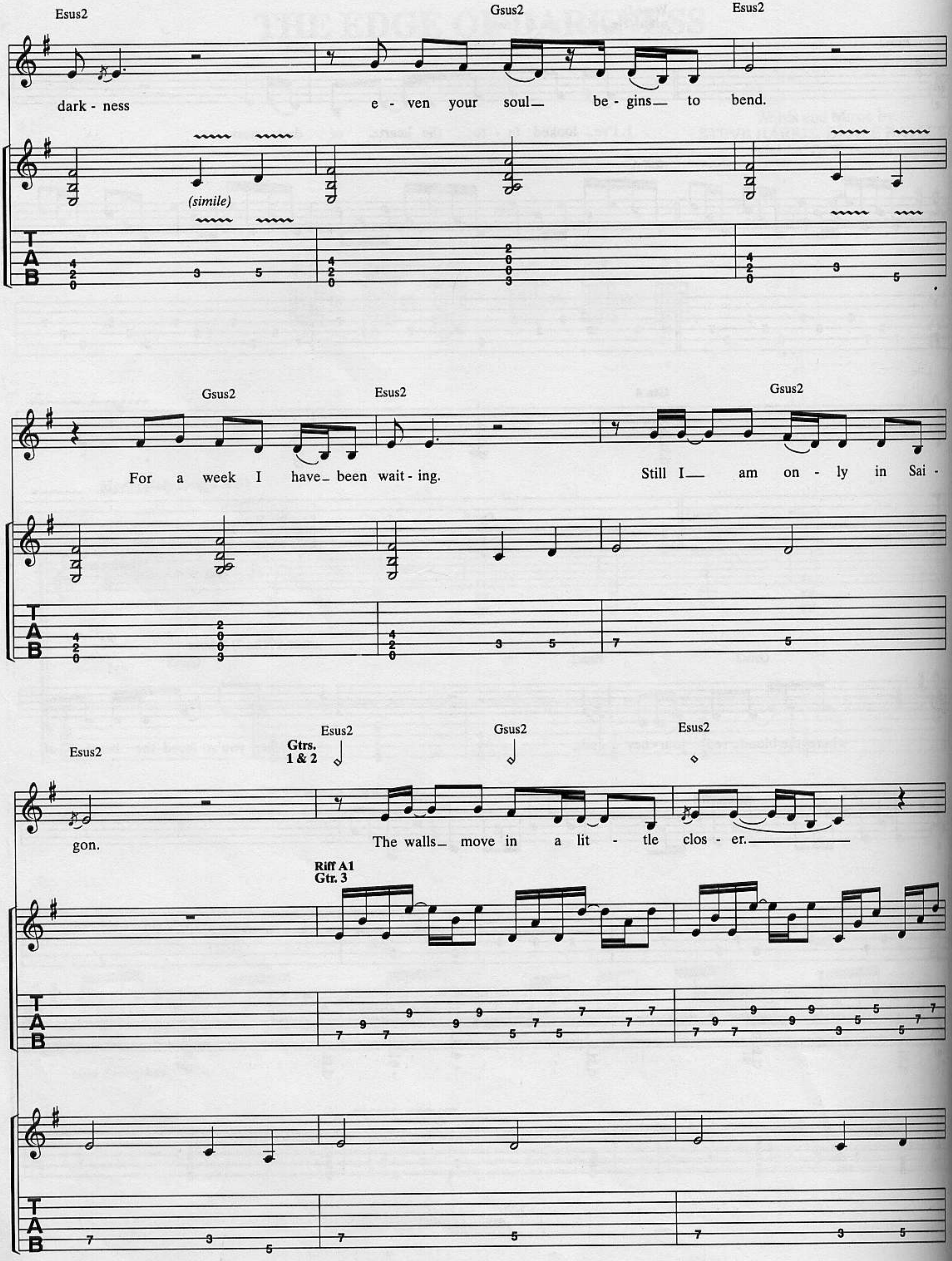
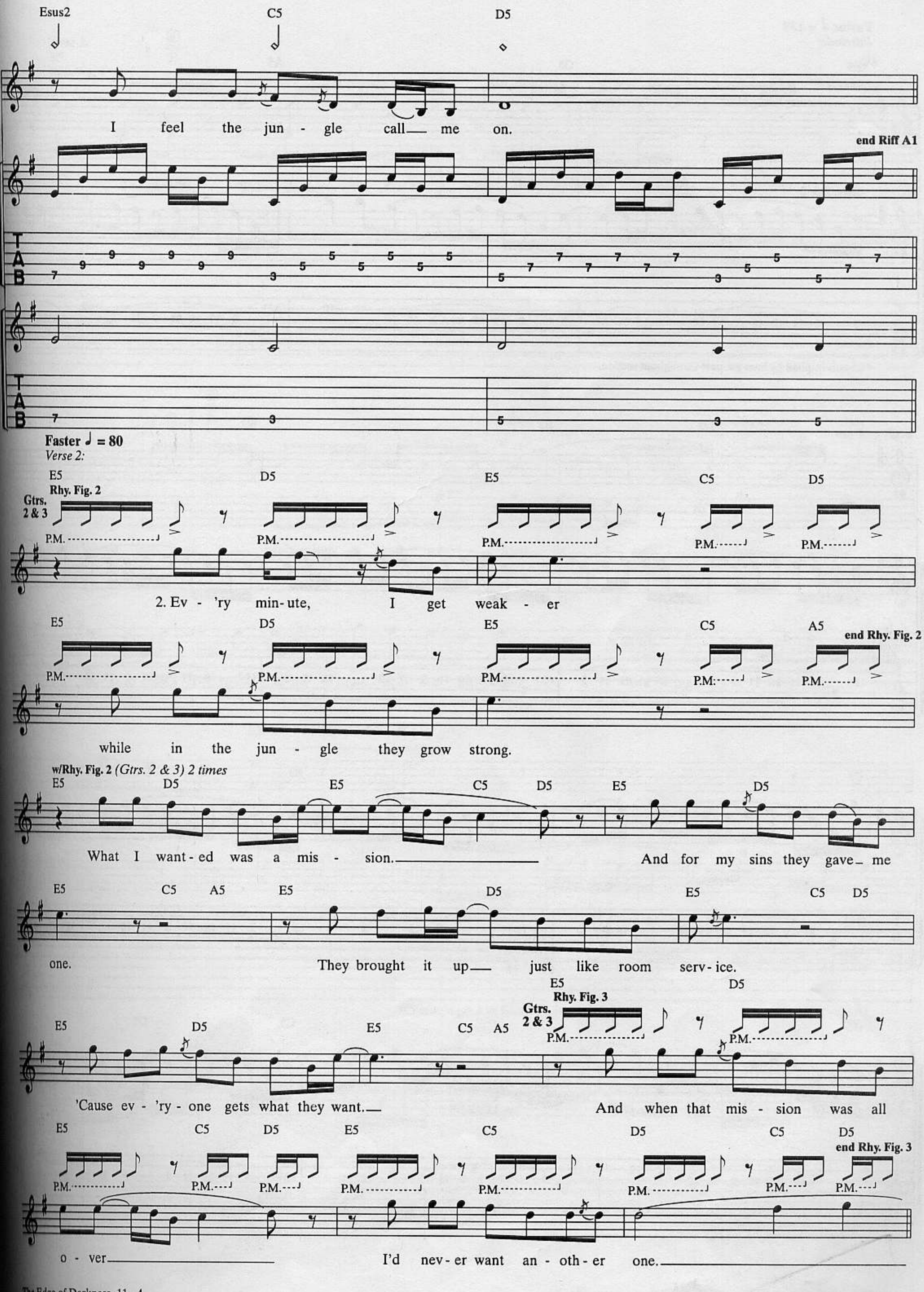
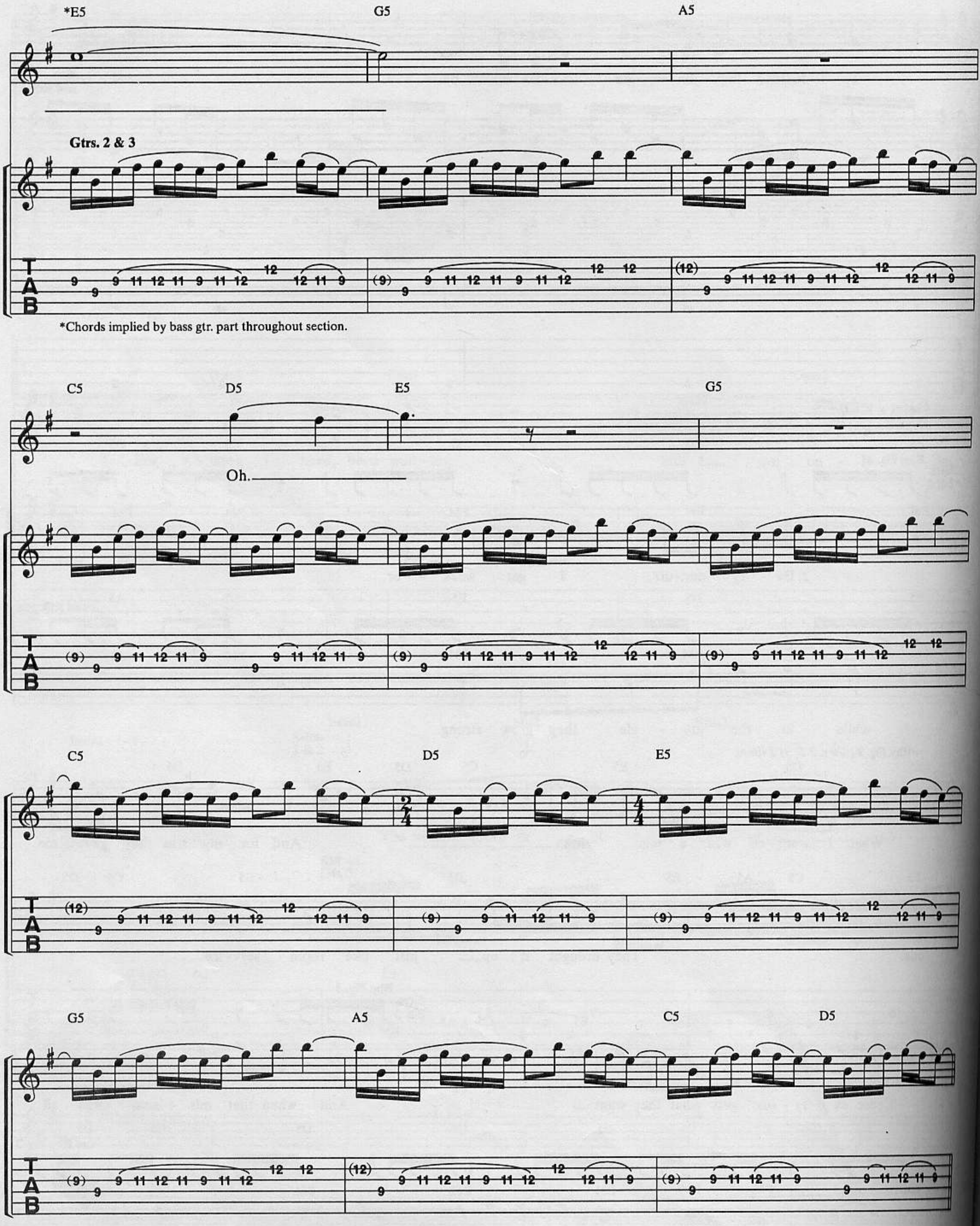

Verse 1:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times
Esus2
Gsus2
Esus2
1. I've looked in - to the heart of dark - ness
Riff A
Gtr. 4
*Volume swells.
Gsus2
Esus2
w/Riff A (Gtr. 3) 2 times
Gsus2
where the blood - red jour - ney ends.
When you've faced the heart of
end Riff A

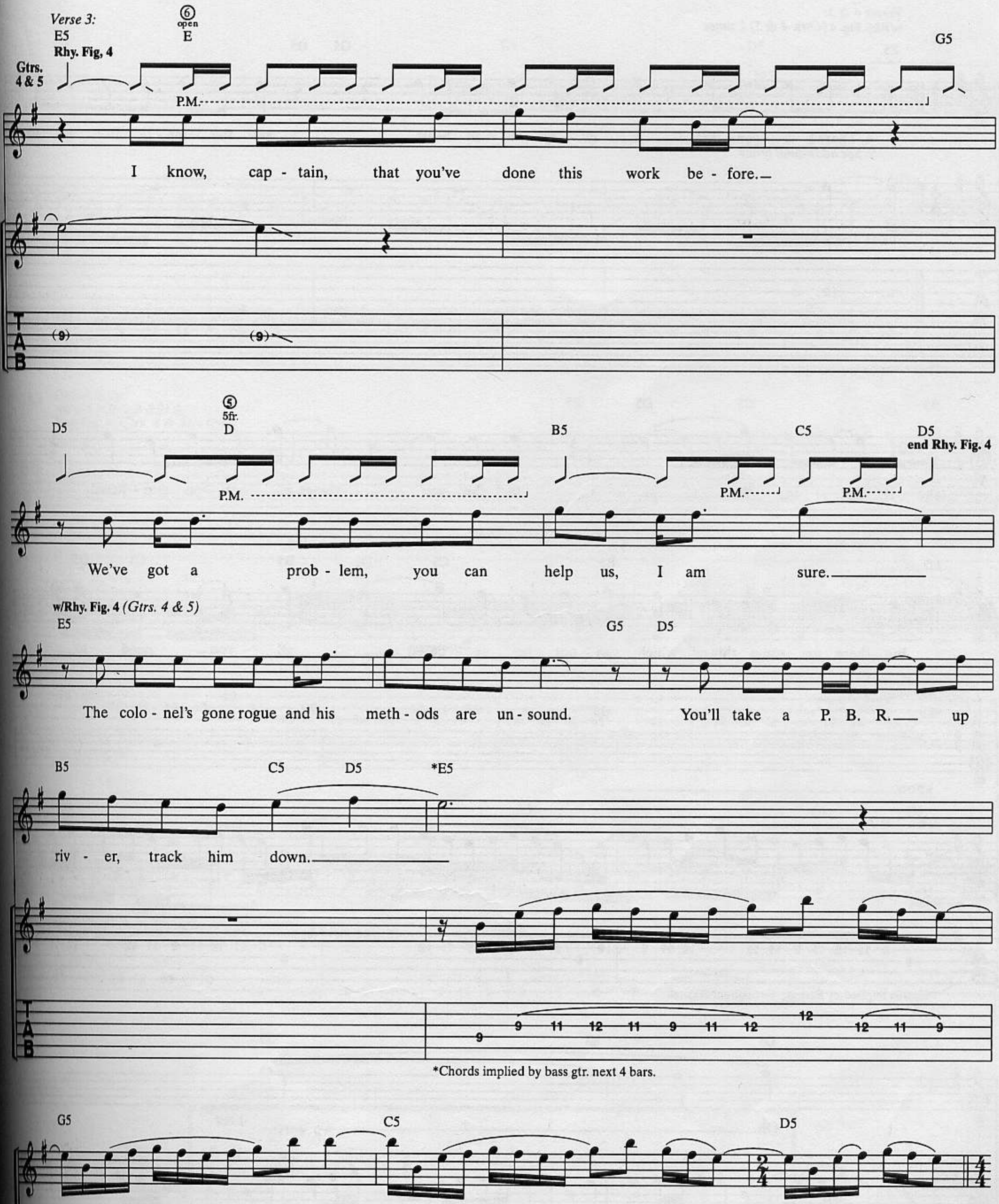

Esusus2
Gsus2
Esus2
dark - ness
e - ven your soul— be - gins— to bend.
(simile)
Gsus2
Esus2
Gsus2
For a week I have— been wait - ing.
Still I— am on - ly in Sai -
Esus2
Gtrs. 1 & 2
Esus2
Gsus2
Esus2
gon.
The walls— move in a lit - tle clos - er.—
Riff A1
Gtr. 3
T
A
B

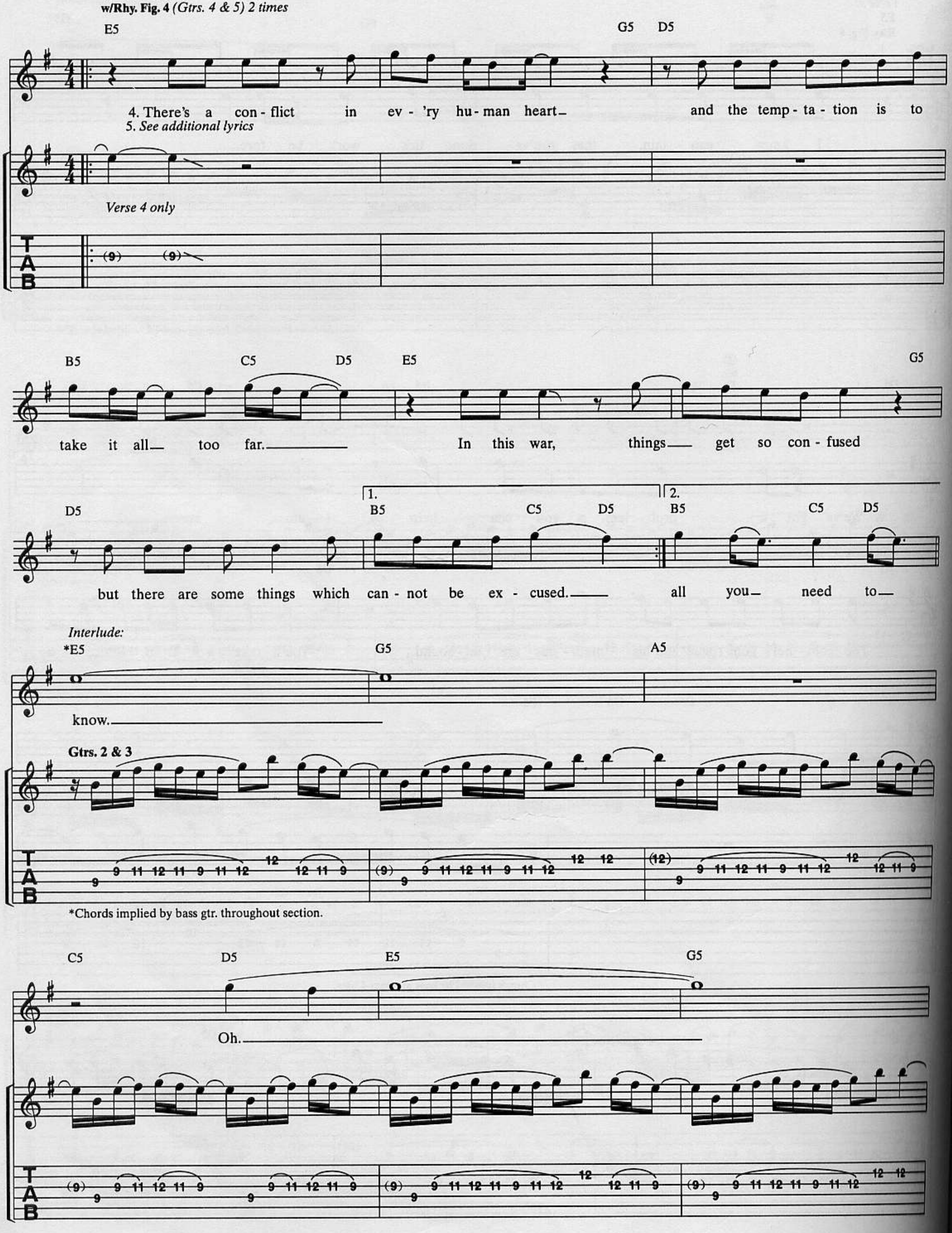

Esus2
C5
D5
I feel the jun - gle call — me on.
end Riff A1
T
A
B
7 9 9 9 9 9 9 3 5 5 5 5 5 5
5 7 7 7 7 7 7 3 5 5 5 7 7
T
A
B
7 3 5 3 5
Faster ♩ = 80
Verse 2:
E5 D5 E5 C5 D5
Rhy. Fig. 2
Gtrs. 2 & 3
P.M.
2. Ev - 'ry min - ute, I get weak - er
E5 D5 E5 C5 A5
end Rhy. Fig. 2
while in the jun - gle they grow strong.
w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times
E5 D5 E5 C5 D5 E5 D5
What I want - ed was a mis - sion. — And for my sins they gave — me
E5 C5 A5 E5 D5 E5 C5 D5
one. They brought it up — just like room serv - ice.
E5 D5 E5 C5 A5 E5 D5
Rhy. Fig. 3
Gtrs. 2 & 3
'Cause ev - 'ry - one gets what they want. — And when that mis - sion was all
E5 C5 D5 E5 C5 D5 C5 D5
end Rhy. Fig. 3
o - ver — I'd nev - er want an - oth - er one. —

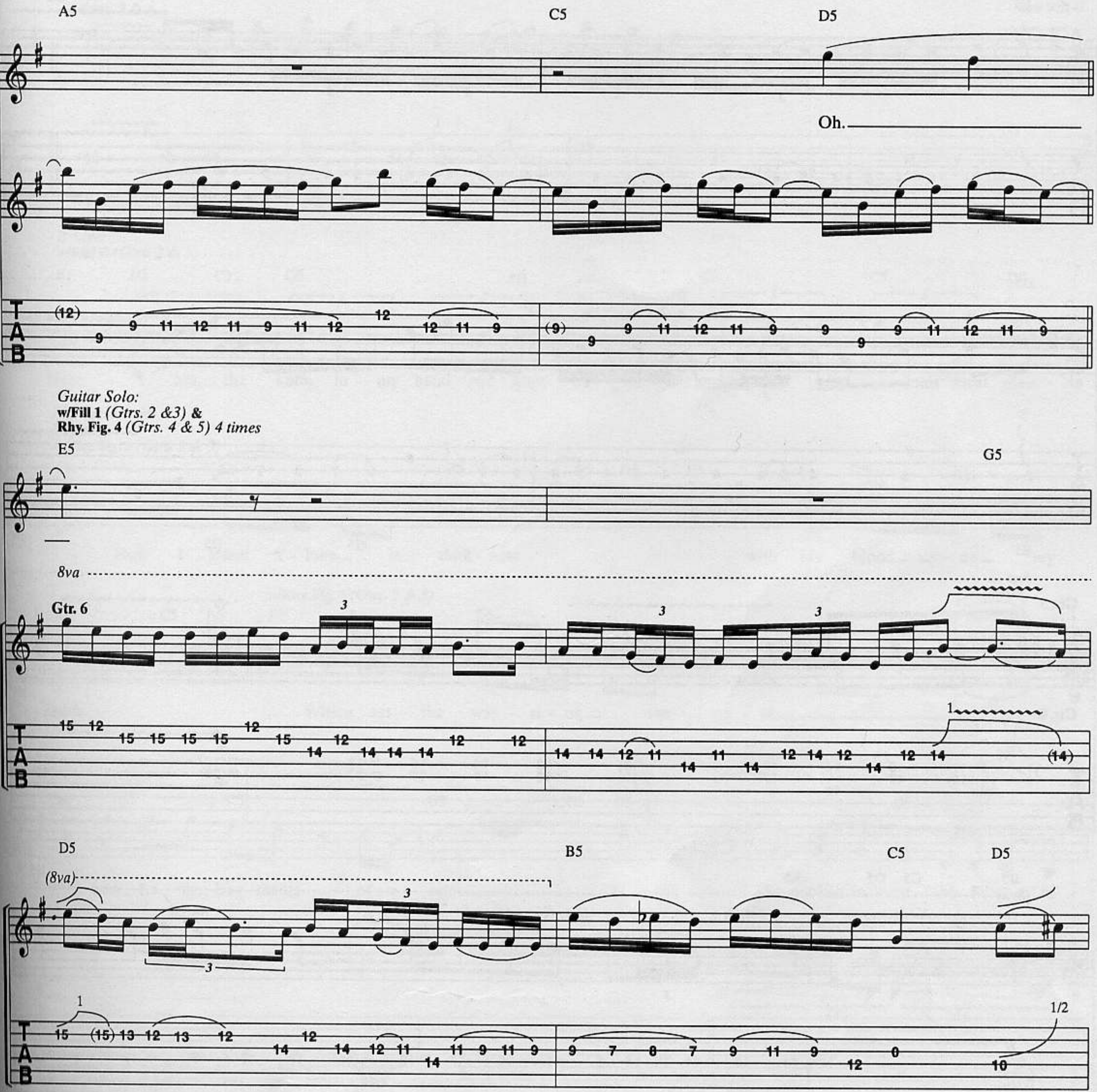
Faster ♩ = 138
Interlude:


*E5
G5
A5
Gtrs. 2 & 3
C5
D5
E5
G5
Oh.
C5
D5
E5
G5
A5
C5
D5

*Chords implied by bass gtr. part throughout section.

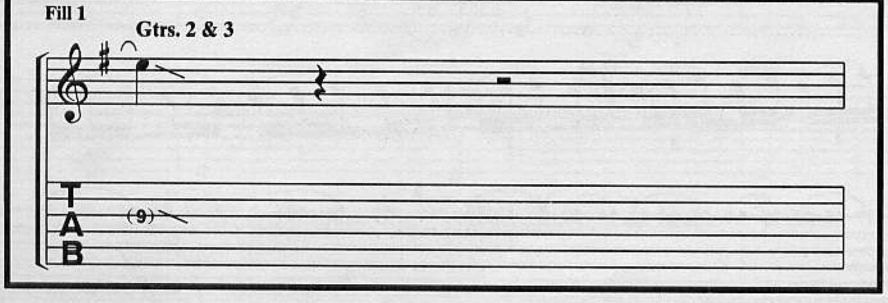

Verse 3:
E5
Rhy. Fig. 4
⑥ open E
G5
Gtrs. 4 & 5
P.M.
I know, cap - tain, that you've done this work be - fore.
(9)
(9)
D5
⑤ 5fr. D
B5
C5
D5
end Rhy. Fig. 4
P.M.
We've got a prob - lem, you can help us, I am sure.
w/Rhy. Fig. 4 (Gtrs. 4 & 5)
E5
G5
D5
The colo - nel's gone rogue and his meth - ods are un - sound. You'll take a P. B. R. up
B5
C5
D5
*E5
riv - er, track him down.
9 9 11 12 11 9 11 12 12 12 11 9
*Chords implied by bass gtr. next 4 bars.
G5
C5
D5
(9) 9 9 11 12 11 9 11 12 12 12
12 9 9 11 12 11 9 11 12 12 12 11 9
(9) 9 9 11 12 11 9
2/4
4/4

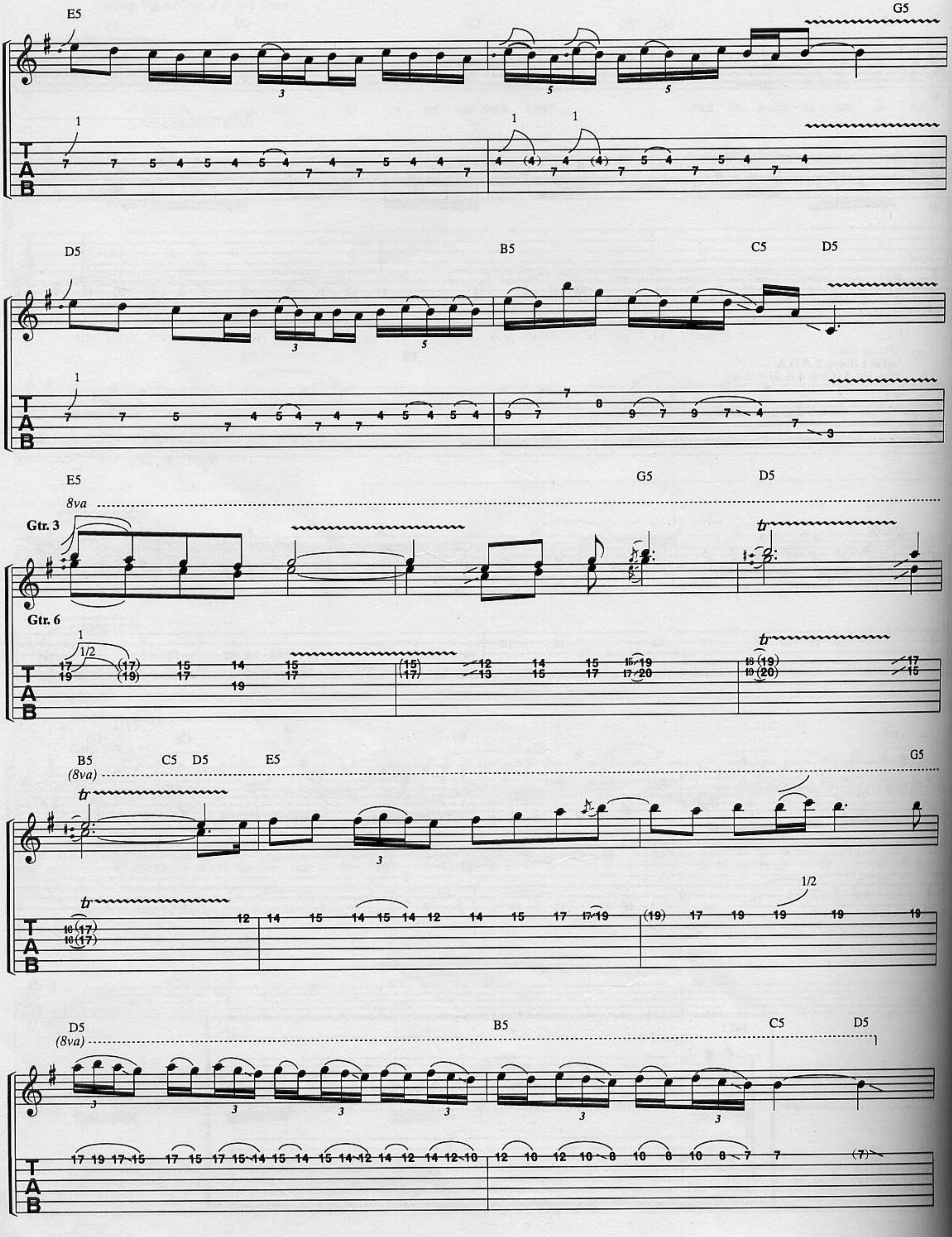

Verses 4 & 5:
w/Rhy. Fig. 4 (Gtrs. 4 & 5) 2 times
E5
G5 D5
4. There's a con - flict in ev - 'ry hu - man heart and the temp - ta - tion is to
5. See additional lyrics
Verse 4 only
B5 C5 D5 E5 G5
take it all too far. In this war, things get so con - fused
D5
1. B5 C5 D5
2. B5 C5 D5
but there are some things which can - not be ex - cused. all you need to
Interlude:
*E5 G5 A5
know.
Gtrs. 2 & 3
*Chords implied by bass gtr. throughout section.
C5 D5 E5 G5
Oh.

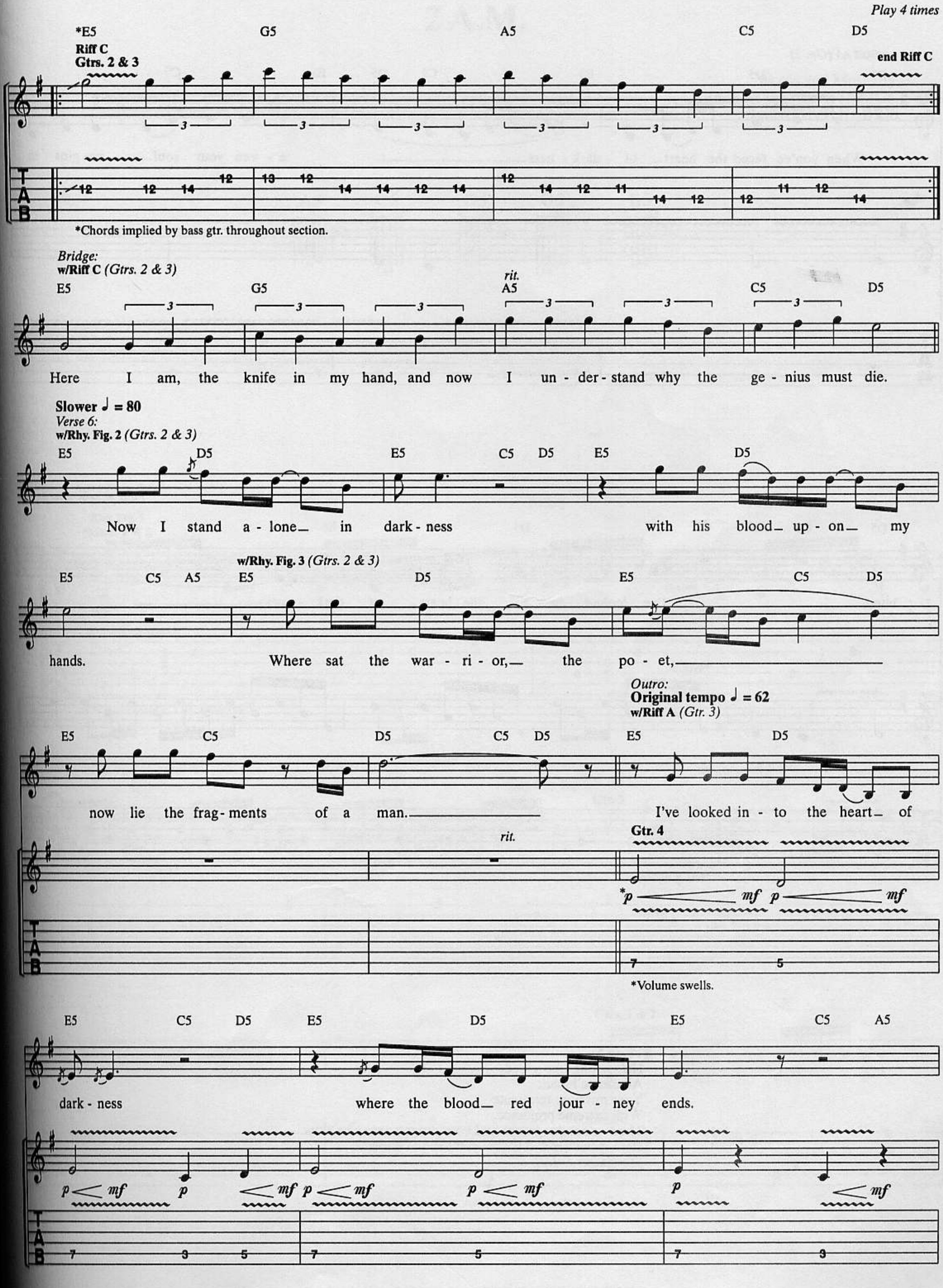

A5
C5
D5
Oh.
E5
G5
8va
Gtr. 6
D5
(8va)
B5
C5
D5
1/2

Guitar Solo:
w/Fill 1 *(Gtrs. 2 &3)* **&**
Rhy. Fig. 4 *(Gtrs. 4 & 5) 4 times*

Fill 1

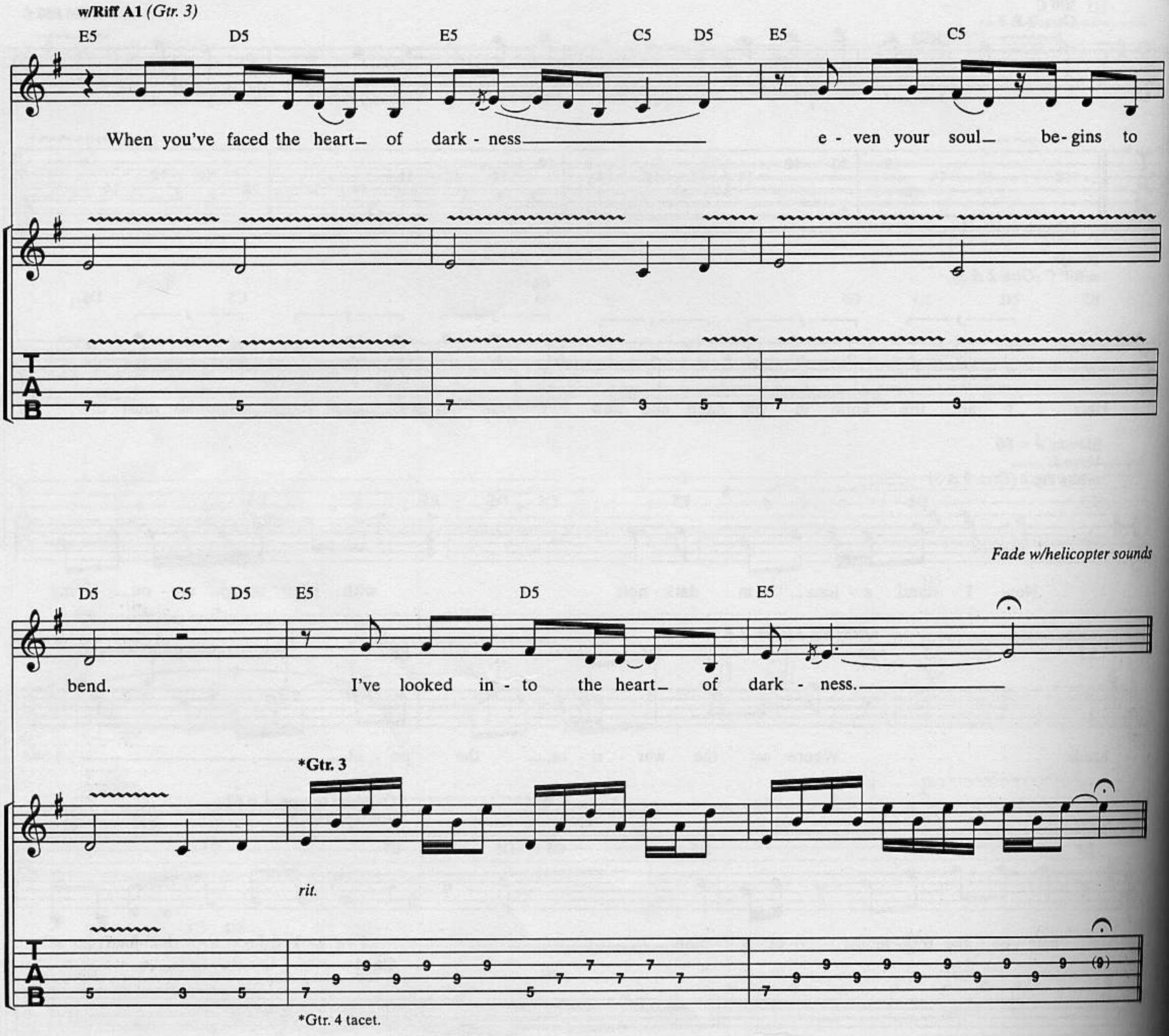



E5
G5
D5
B5
C5
D5
E5
8va
Gtr. 3
G5
D5
tr
Gtr. 6
B5
(8va)
C5
D5
E5
G5
D5
(8va)
B5
C5
D5


Play 4 times
*E5 G5 A5 C5 D5
Riff C
Gtrs. 2 & 3
end Riff C
Bridge:
w/Riff C (Gtrs. 2 & 3)
E5 G5 A5 C5 D5
rit.
Here I am, the knife in my hand, and now I un - der - stand why the ge - nius must die.
Slower ♩ = 80
Verse 6:
w/Rhy. Fig. 2 (Gtrs. 2 & 3)
E5 D5 E5 C5 D5 E5 D5
Now I stand a - lone in dark - ness with his blood up - on my
w/Rhy. Fig. 3 (Gtrs. 2 & 3)
E5 C5 A5 E5 D5 E5 C5 D5
hands. Where sat the war - ri - or, the po - et,
Outro:
Original tempo ♩ = 62
w/Riff A (Gtr. 3)
E5 C5 D5 C5 D5 E5 D5
now lie the frag - ments of a man. I've looked in - to the heart of
rit.
Gtr. 4
*p mf p mf
E5 C5 D5 E5 D5 E5 C5 A5
dark - ness where the blood red jour - ney ends.
p mf p mf p mf p mf p mf

*Chords implied by bass gtr. throughout section.

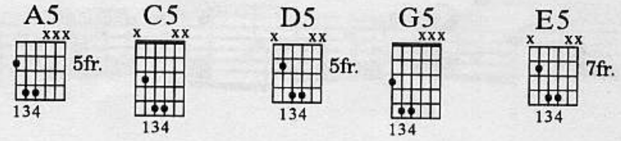
*Volume swells.

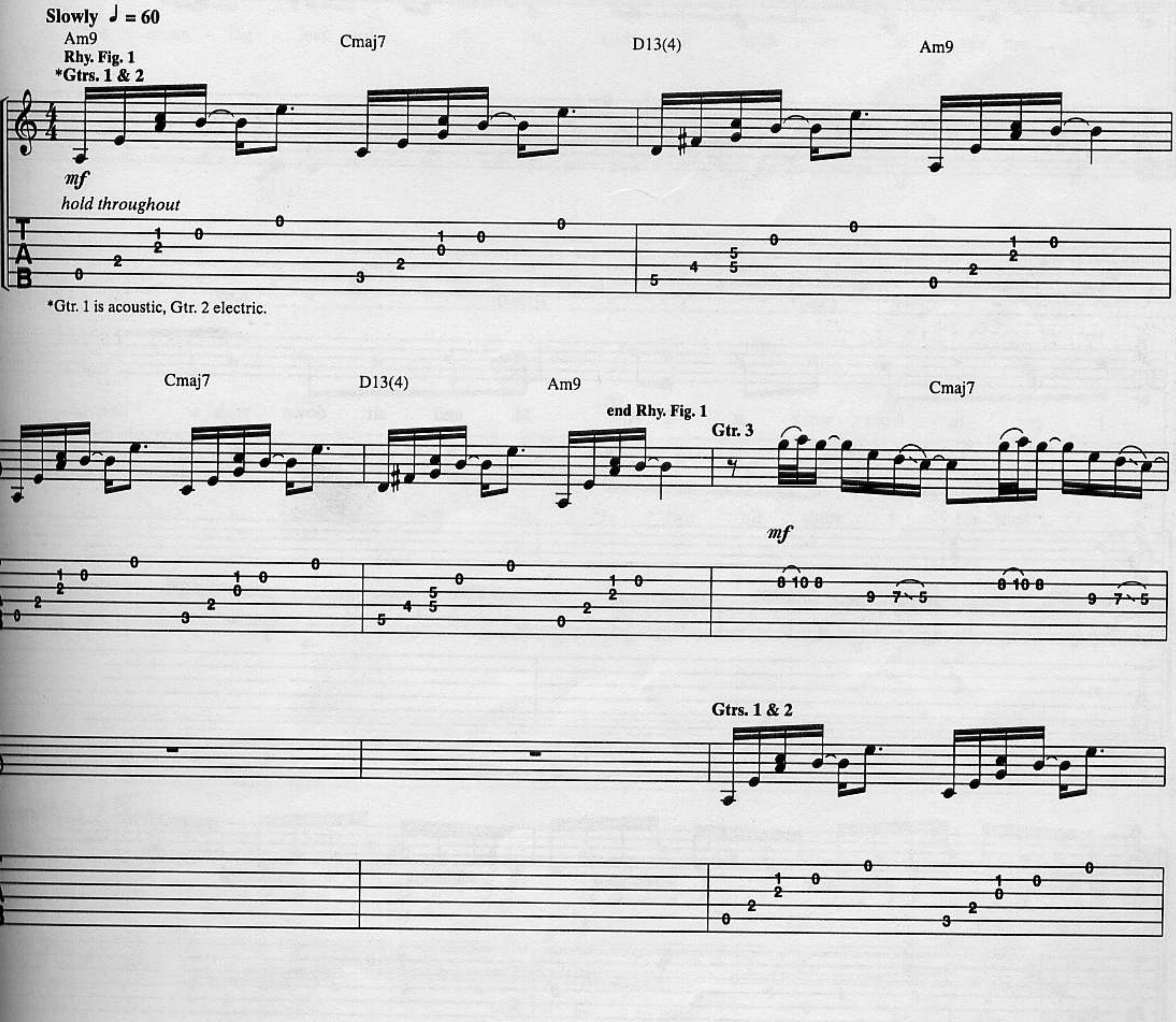

w/Riff A1 (Gtr. 3)
E5 D5 E5 C5 D5 E5 C5
When you've faced the heart_ of dark - ness_____ e - ven your soul_ be- gins to
Fade w/helicopter sounds
D5 C5 D5 E5 D5 E5
bend. I've looked in - to the heart_ of dark - ness._____
*Gtr. 3
rit.
*Gtr. 4 tacet.

Verse 5:
He's acting like a God;
An insane lunatic.
Your mission: terminate
With extreme prejudice.
The route is dangerous and your progress may be slow.
Here is the file and it's all you need to know.
(To Guitar Solo:)

2 A.M.

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS


A5
xxx
5fr.
134
C5
x xx
134
D5
x xx
5fr.
134
G5
xxx
134
E5
x xx
7fr.
134


Slowly ♩ = 60
Am9
Rhy. Fig. 1
*Gtrs. 1 & 2
Cmaj7
D13(4)
Am9
mf
hold throughout
Cmaj7
D13(4)
Am9
end Rhy. Fig. 1
Gtr. 3
Cmaj7
mf
Gtrs. 1 & 2

*Gtr. 1 is acoustic, Gtr. 2 electric.

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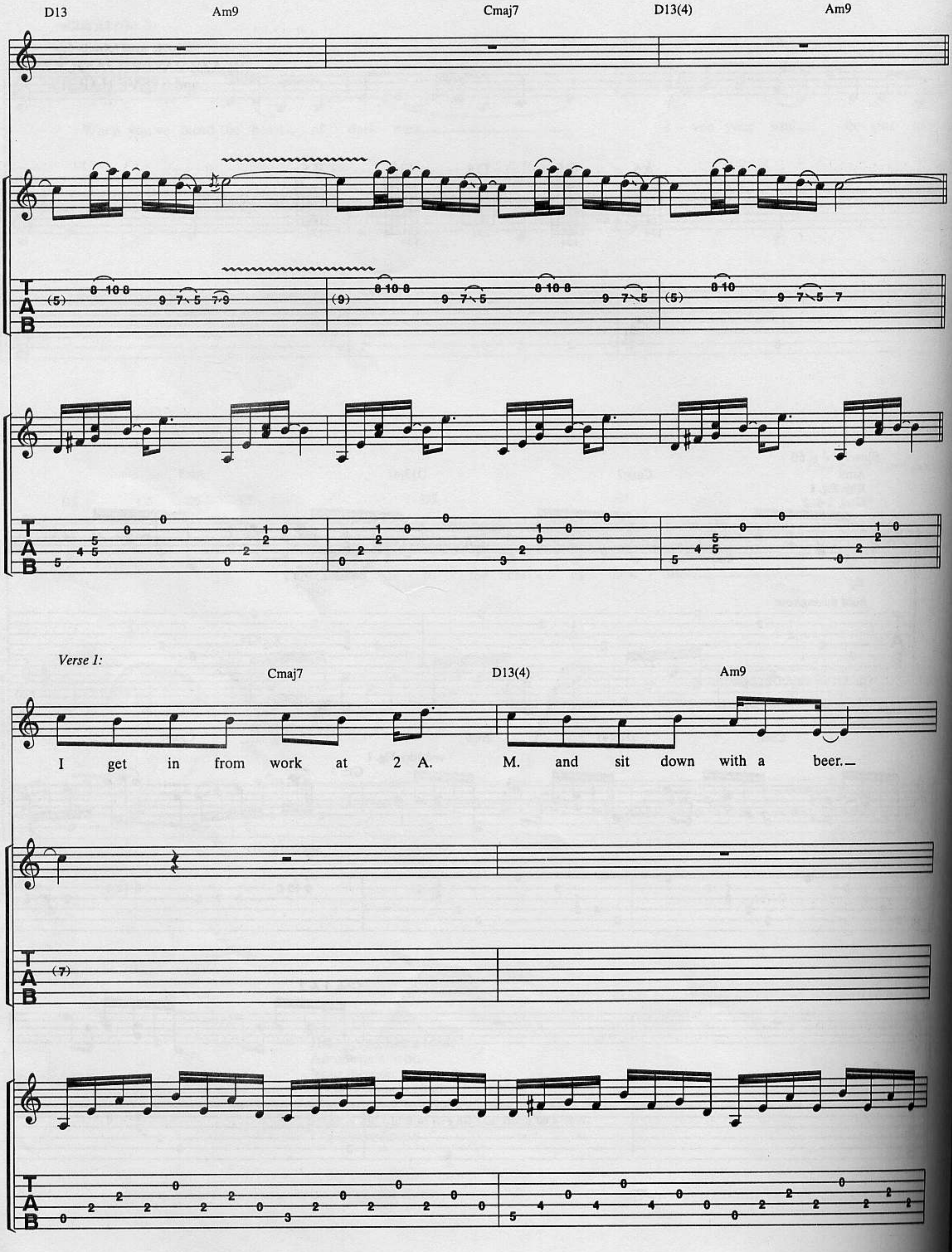
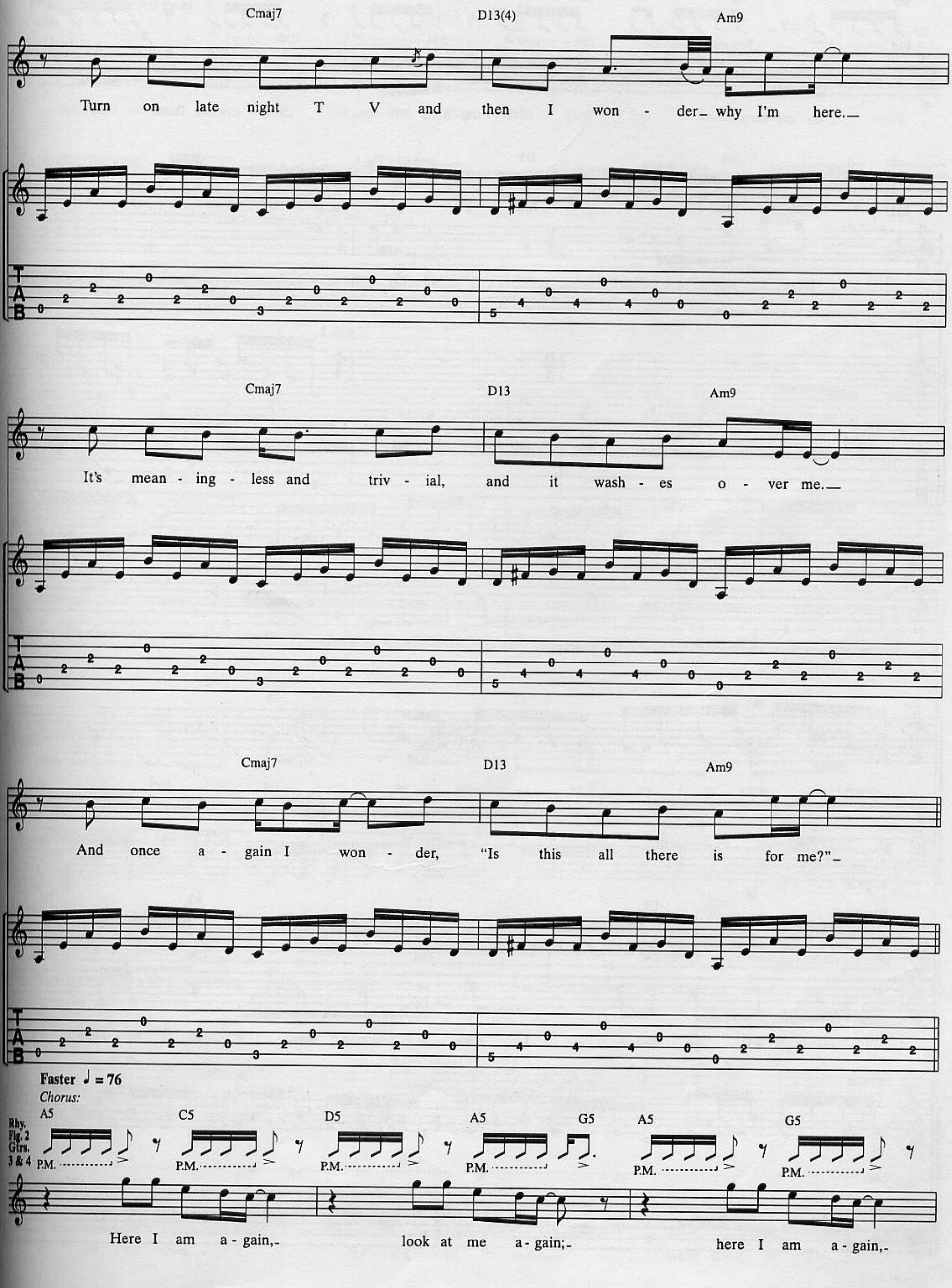
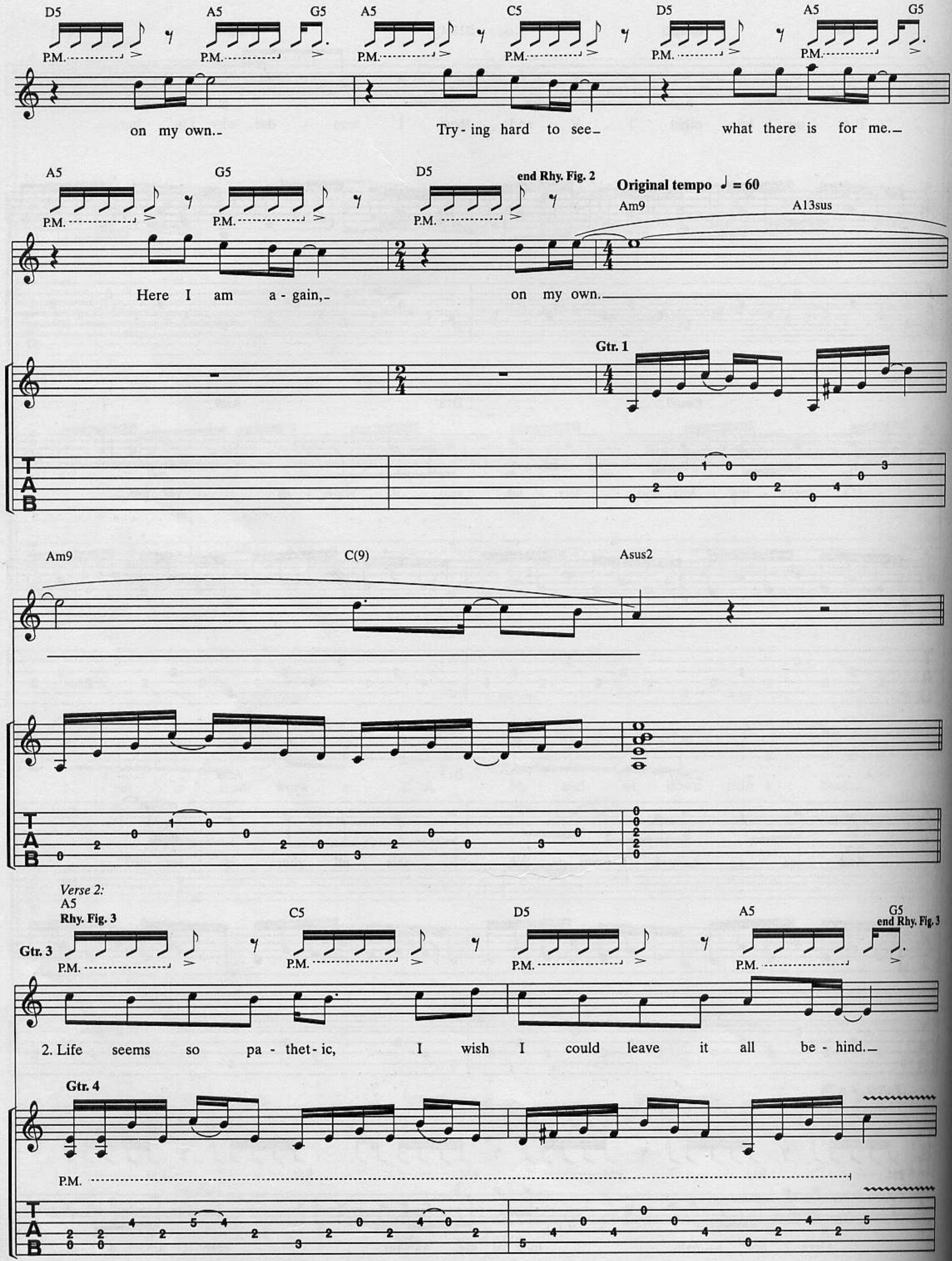
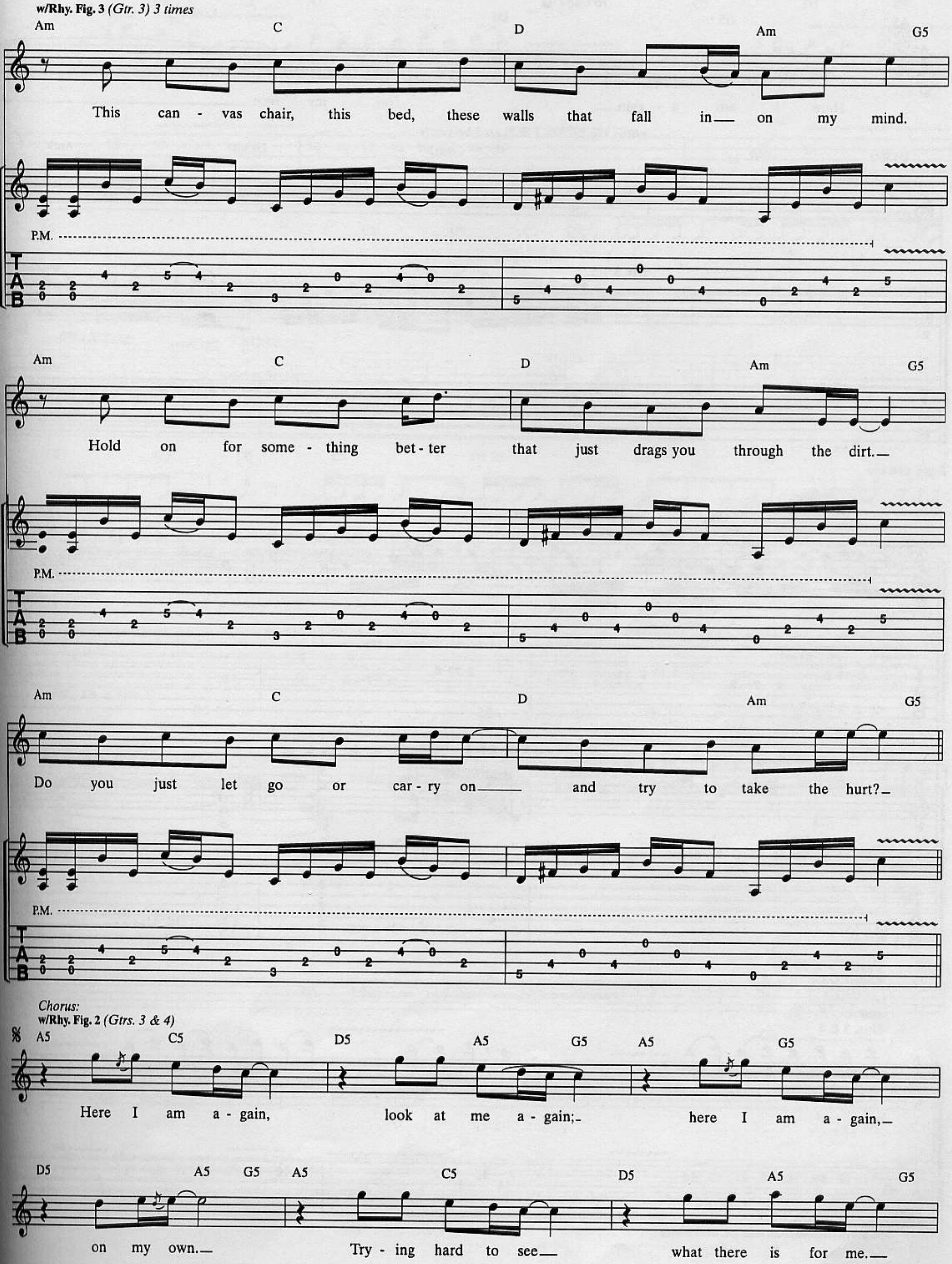

D13
Am9
Cmaj7
D13(4)
Am9
T
A
B
Verse 1:
Cmaj7
D13(4)
Am9
I get in from work at 2 A. M. and sit down with a beer._
T
A
B


Cmaj7
D13(4)
Am9
Turn on late night T V and then I won - der_ why I'm here._
Cmaj7
D13
Am9
It's mean - ing - less and triv - ial, and it wash - es o - ver me._
Cmaj7
D13
Am9
And once a - gain I won - der, "Is this all there is for me?"_
Faster ♩ = 76
Chorus:
A5
C5
D5
A5
G5
A5
G5
Rhy. Fig. 2 Gtrs. 3 & 4
P.M.
Here I am a - gain,- look at me a - gain;- here I am a - gain,-
T
A
B

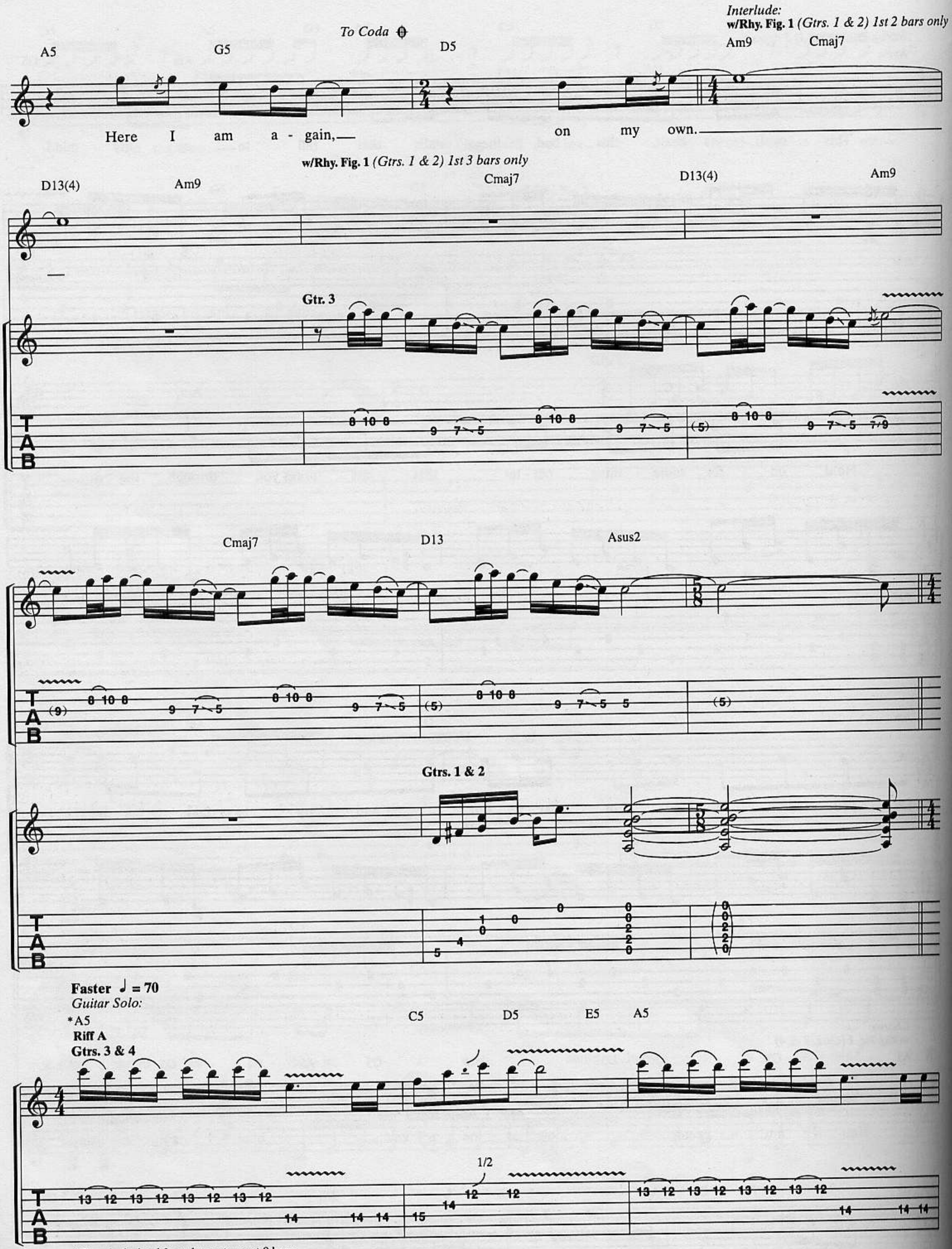

D5
A5
G5
A5
C5
D5
A5
G5
P.M.
on my own.
Try - ing hard to see
what there is for me.
A5
G5
D5
end Rhy. Fig. 2
Original tempo ♩ = 60
Am9
A13sus
Here I am a - gain,
on my own.
Gtr. 1
T
A
B
Am9
C(9)
Asus2
Verse 2:
A5
Rhy. Fig. 3
Gtr. 3
C5
D5
A5
G5
end Rhy. Fig. 3
2. Life seems so pa - thet - ic, I wish I could leave it all be - hind.
Gtr. 4
P.M.
T
A
B



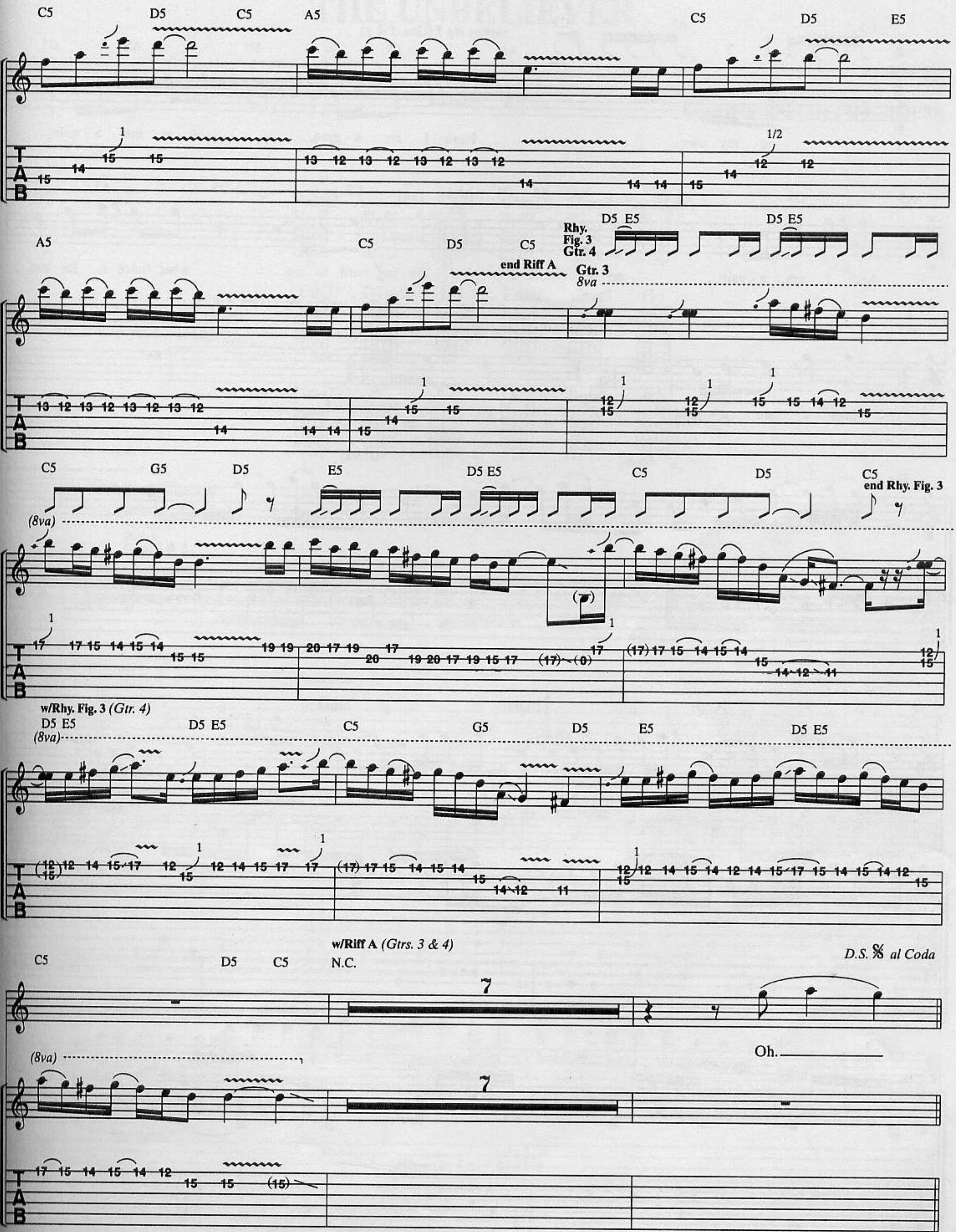
w/Rhy. Fig. 3 *(Gtr. 3) 3 times*

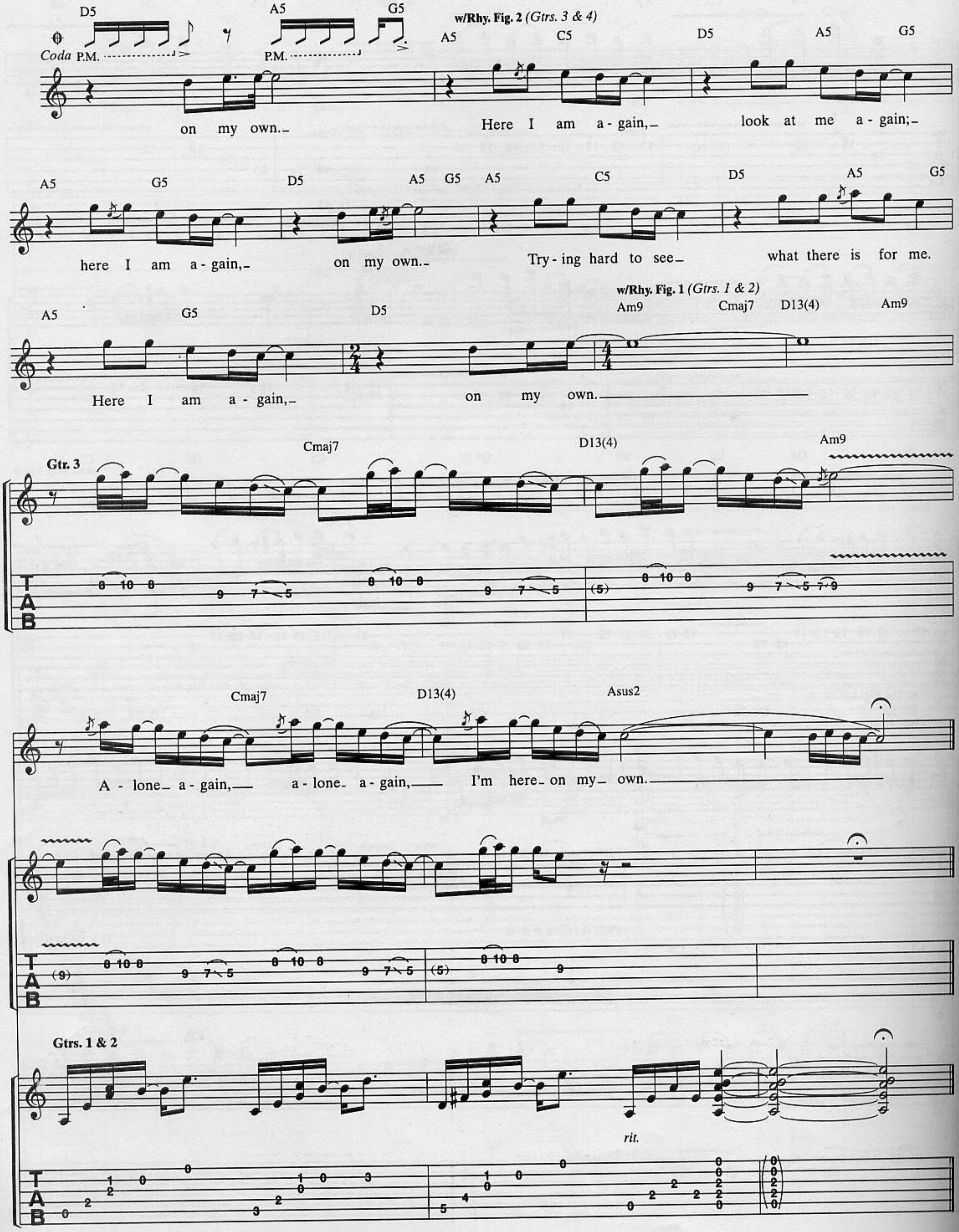
Chorus:
w/Rhy. Fig. 2 *(Gtrs. 3 & 4)*

Am C D Am G5
This can - vas chair, this bed, these walls that fall in on my mind.
P.M.
T A B
Am C D Am G5
Hold on for some - thing bet - ter that just drags you through the dirt.
P.M.
Am C D Am G5
Do you just let go or car - ry on and try to take the hurt?
P.M.
A5 C5 D5 A5 G5 A5 G5
Here I am a - gain, look at me a - gain; here I am a - gain,
D5 A5 G5 A5 C5 D5 A5 G5
on my own. Try - ing hard to see what there is for me.


Interlude:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 2 bars only
To Coda 𝄌
A5
G5
D5
Am9
Cmaj7
Here I am a - gain, on my own.
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only
D13(4)
Am9
Cmaj7
D13(4)
Am9
Gtr. 3
Cmaj7
D13
Asus2
Gtrs. 1 & 2
Faster ♩ = 70
Guitar Solo:
*A5
Riff A
Gtrs. 3 & 4
C5
D5
E5
A5
1/2

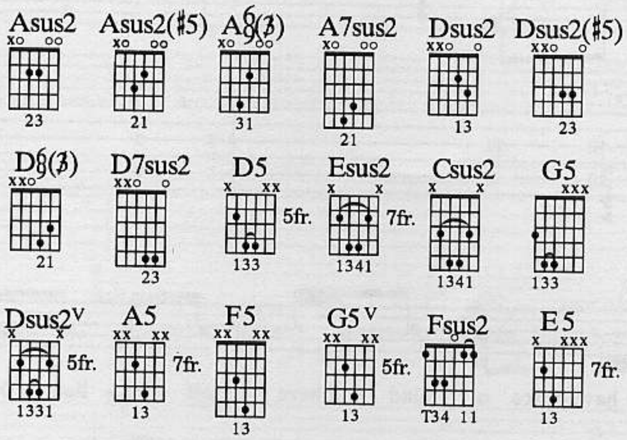
*Chords derived from bass gtr. next 8 bars.


C5 D5 C5 A5 C5 D5 E5
A5 C5 D5 C5
end Riff A
Rhy. Fig. 3 Gtr. 4
D5 E5 D5 E5
Gtr. 3
8va
C5 G5 D5 E5 D5 E5 C5 D5 C5
end Rhy. Fig. 3
(8va)
w/Rhy. Fig. 3 (Gtr. 4)
D5 E5 D5 E5 C5 G5 D5 E5 D5 E5
(8va)
C5 D5 C5
w/Riff A (Gtrs. 3 & 4)
N.C.
D.S. 𝄋 al Coda
7
Oh.
(8va)
1/2
T
A
B


Coda
D5
P.M.
A5
P.M.
G5
w/Rhy. Fig. 2 (Gtrs. 3 & 4)
A5
C5
D5
A5
G5
on my own.
Here I am a-gain,
look at me a-gain;
A5
G5
D5
A5
G5
A5
C5
D5
A5
G5
here I am a-gain,
on my own.
Try-ing hard to see
what there is for me.
A5
G5
D5
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
Am9
Cmaj7
D13(4)
Am9
Here I am a-gain,
on my own.
Gtr. 3
Cmaj7
D13(4)
Am9
T
A
B
Cmaj7
D13(4)
Asus2
A-lone-a-gain,
a-lone-a-gain,
I'm here-on my-own.
Gtrs. 1 & 2
rit.

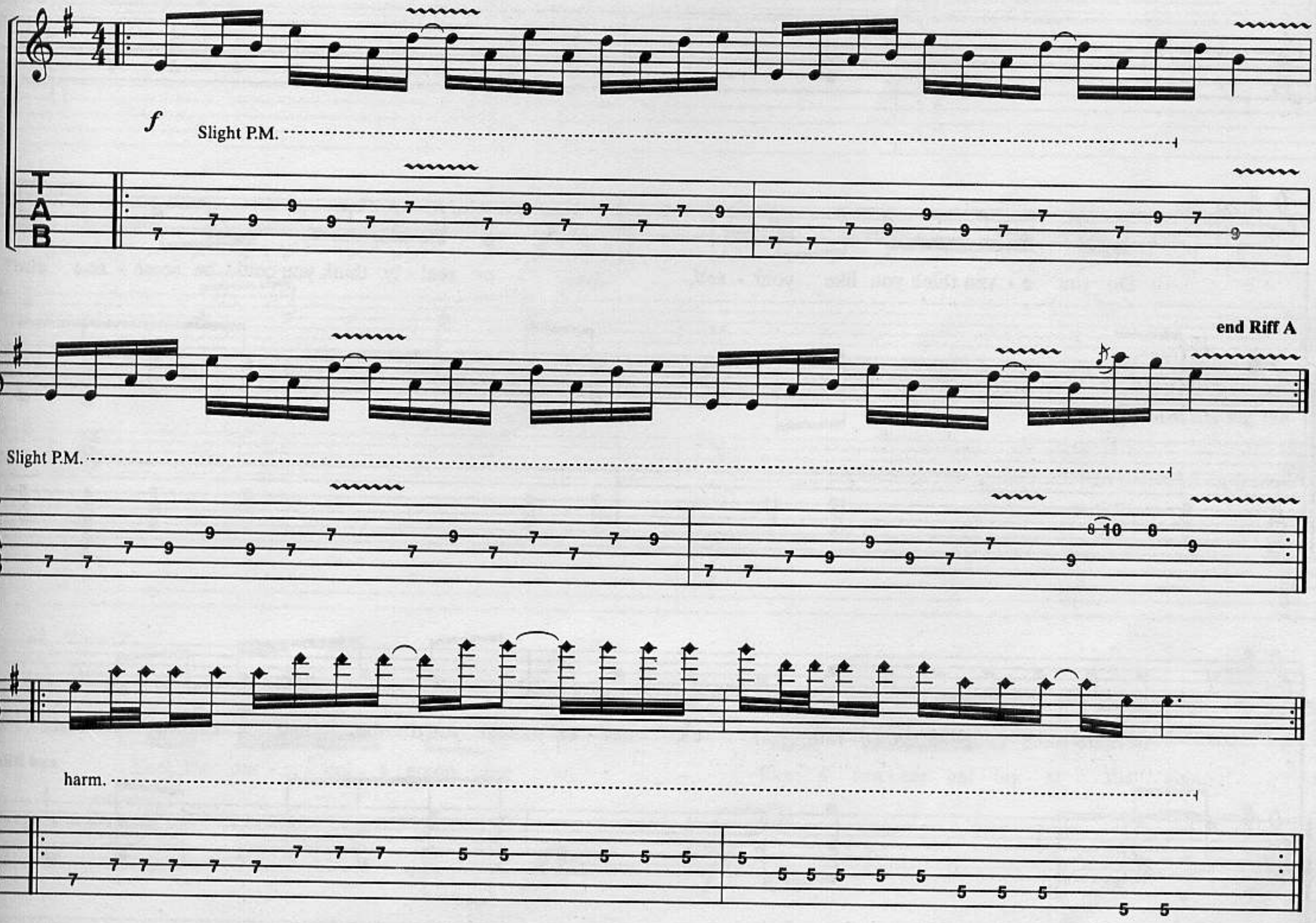
THE UNBELIEVER

Words and Music by
STEVE HARRIS and JANICK GERS


Asus2
Asus2(♯5)
A6/9(♭3)
A7sus2
Dsus2
Dsus2(♯5)
D6/9(♭3)
D7sus2
D5
5fr.
Esus2
7fr.
Csus2
G5
Dsus2V
5fr.
A5
7fr.
F5
G5V
5fr.
Fsus2
E5
7fr.

Moderately ♩ = 116

Intro:
N.C.(Em)
Riff A
Gtrs. 1 & 2


f
Slight P.M.
Slight P.M.
end Riff A
harm.

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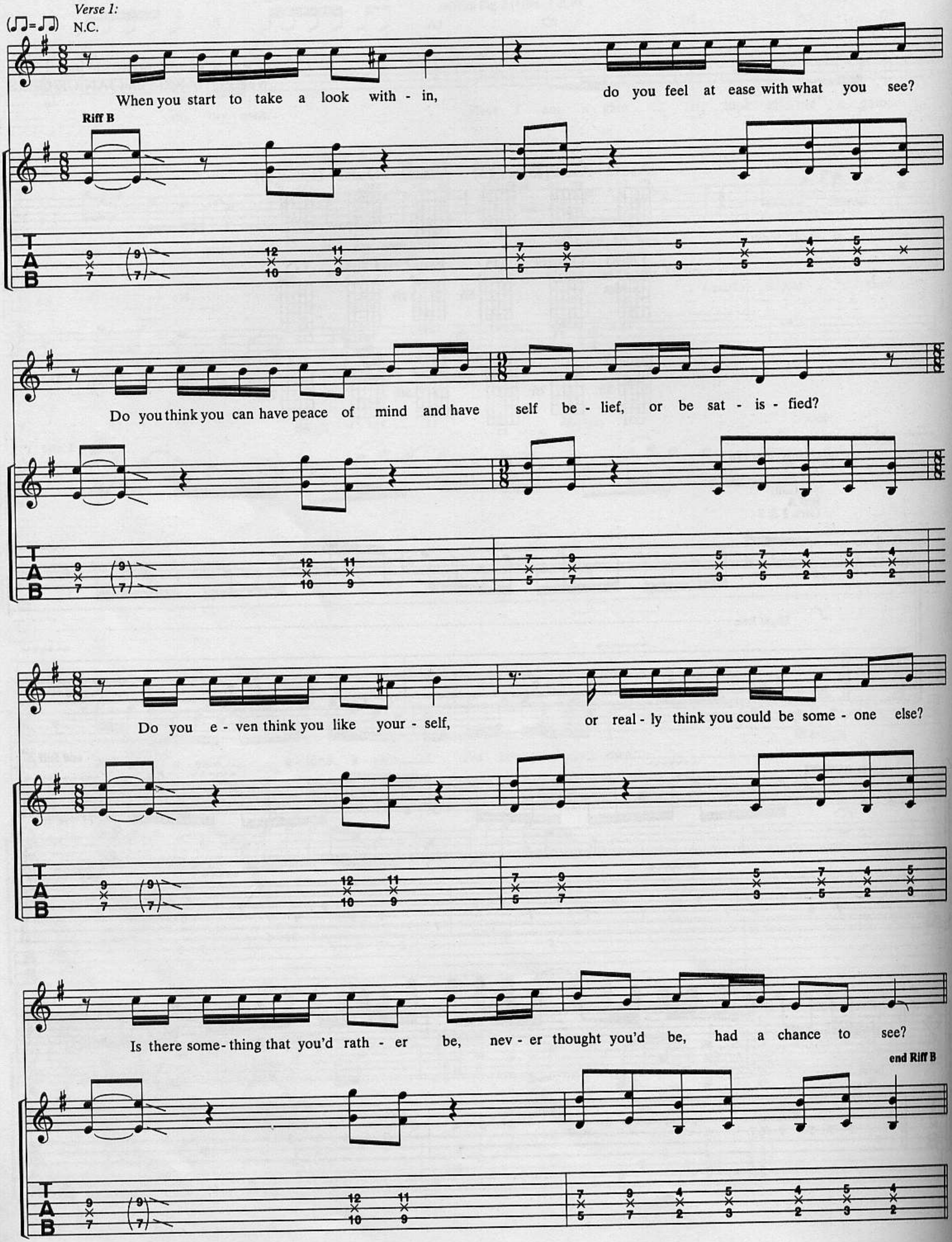
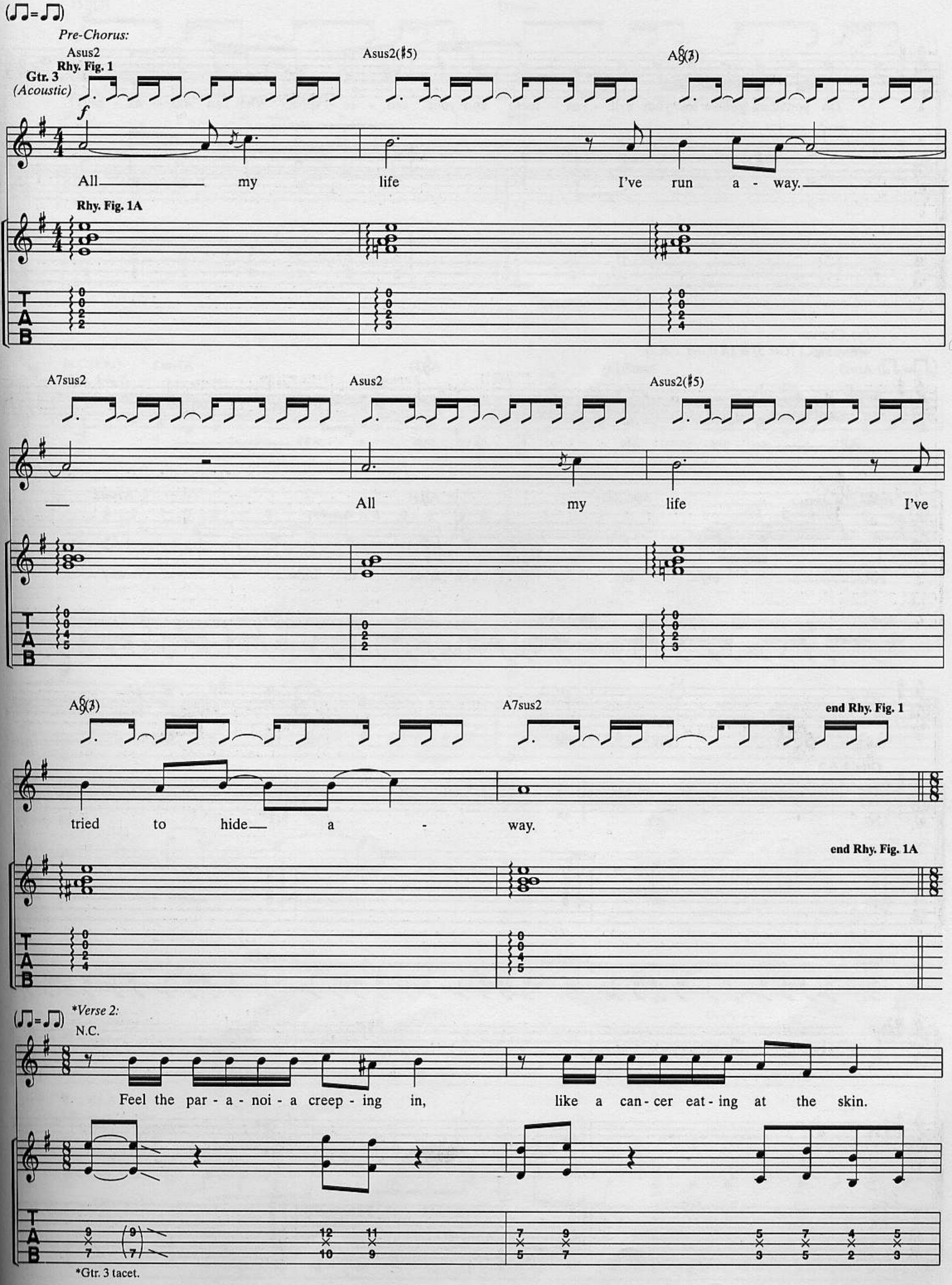
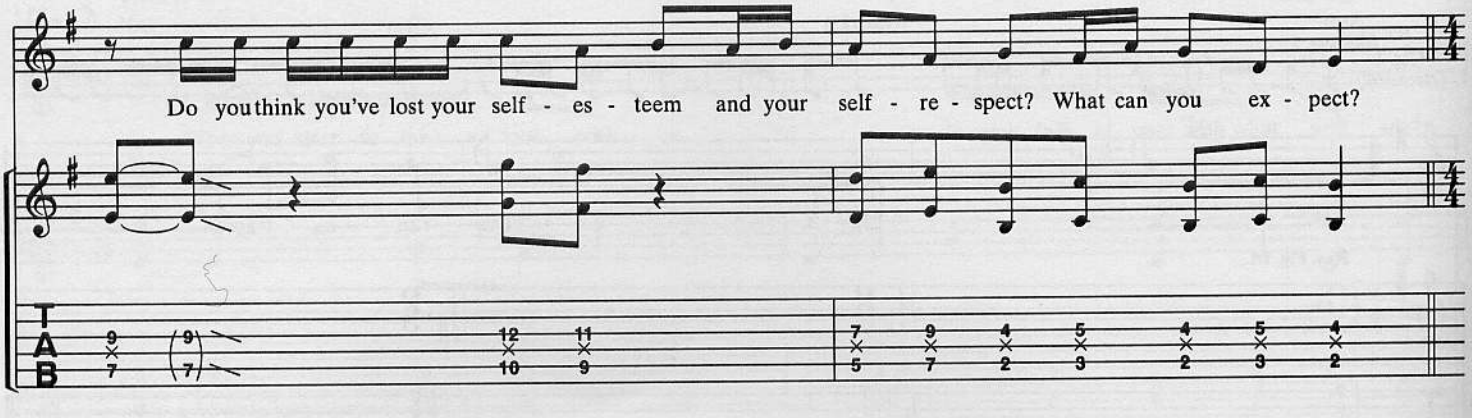
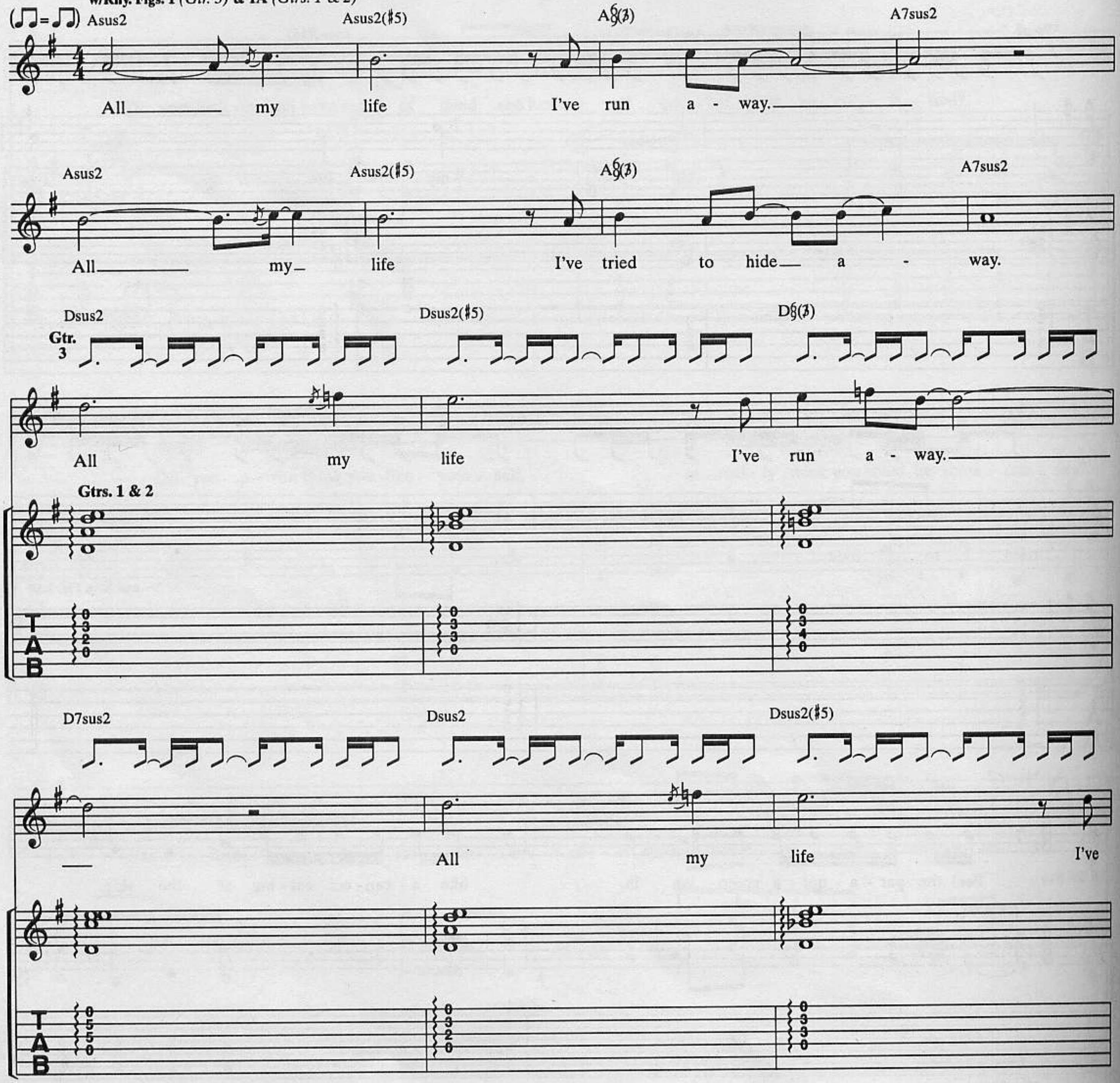
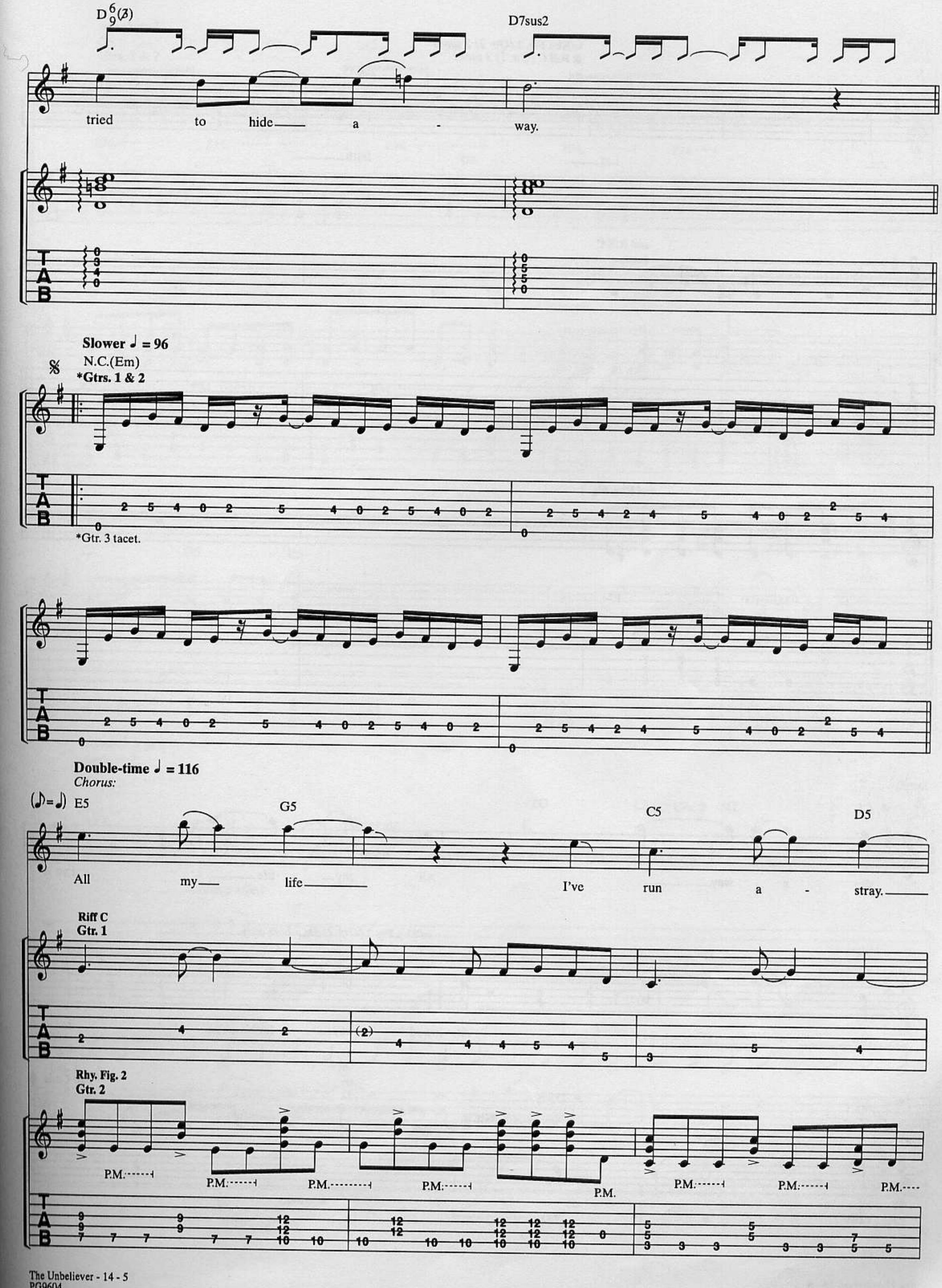

Verse 1:
N.C.
When you start to take a look with - in,
do you feel at ease with what you see?
Riff B
Do you think you can have peace of mind and have self be - lief, or be sat - is - fied?
Do you e - ven think you like your - self,
or real - ly think you could be some - one else?
Is there some - thing that you'd rath - er be, nev - er thought you'd be, had a chance to see?
end Riff B
T
A
B

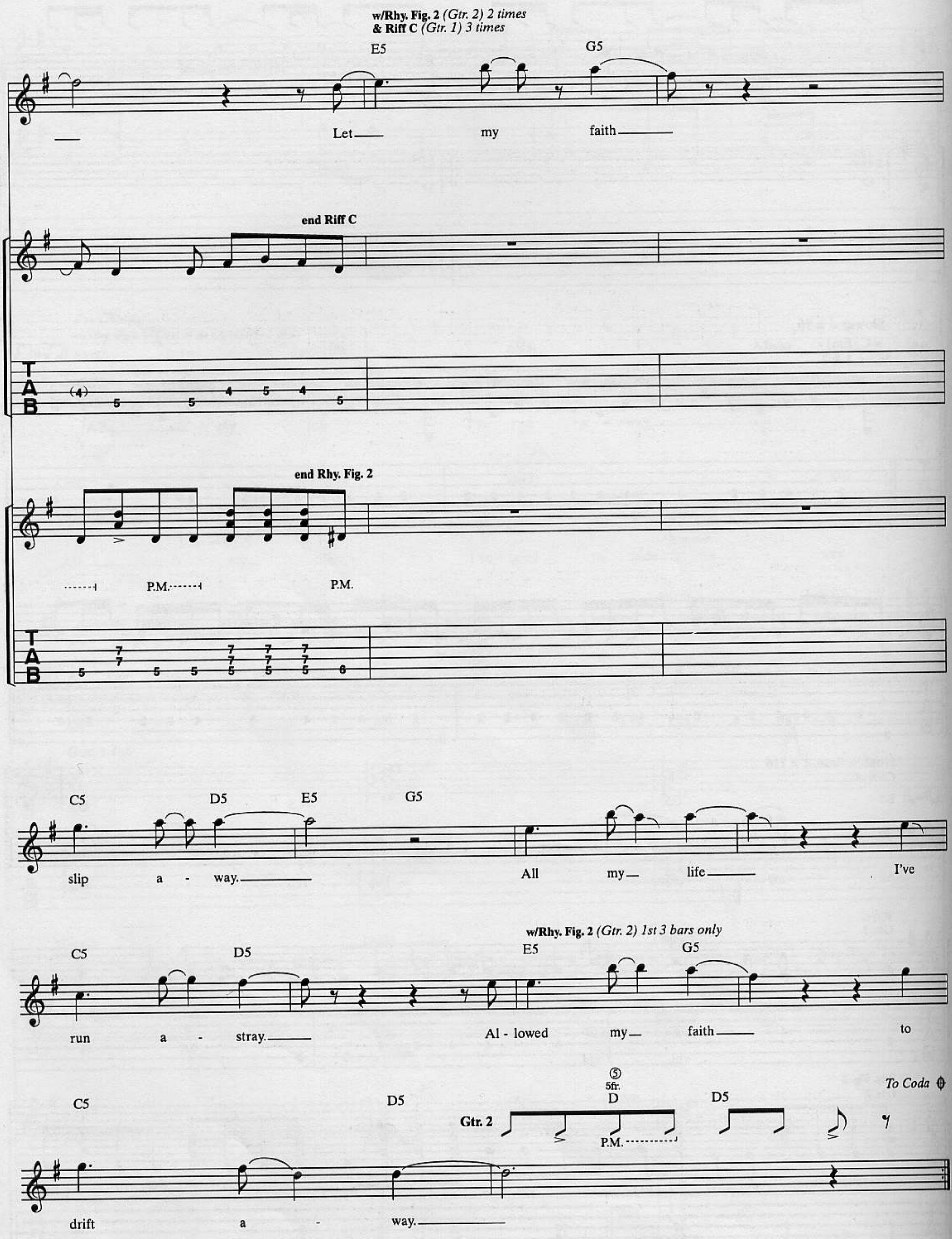

(♫=♪♪)
Pre-Chorus:
Asus2
Rhy. Fig. 1
Gtr. 3 (Acoustic)
Asus2(♯5)
A6(♭3)
f
All my life I've run a - way.
Rhy. Fig. 1A
A7sus2
Asus2
Asus2(♯5)
All my life I've
A6(♭3)
A7sus2
end Rhy. Fig. 1
tried to hide a - way.
end Rhy. Fig. 1A
(♫=♪♪)
*Verse 2:
N.C.
Feel the par - a - noi - a creep - ing in,
like a can - cer eat - ing at the skin.
*Gtr. 3 tacet.

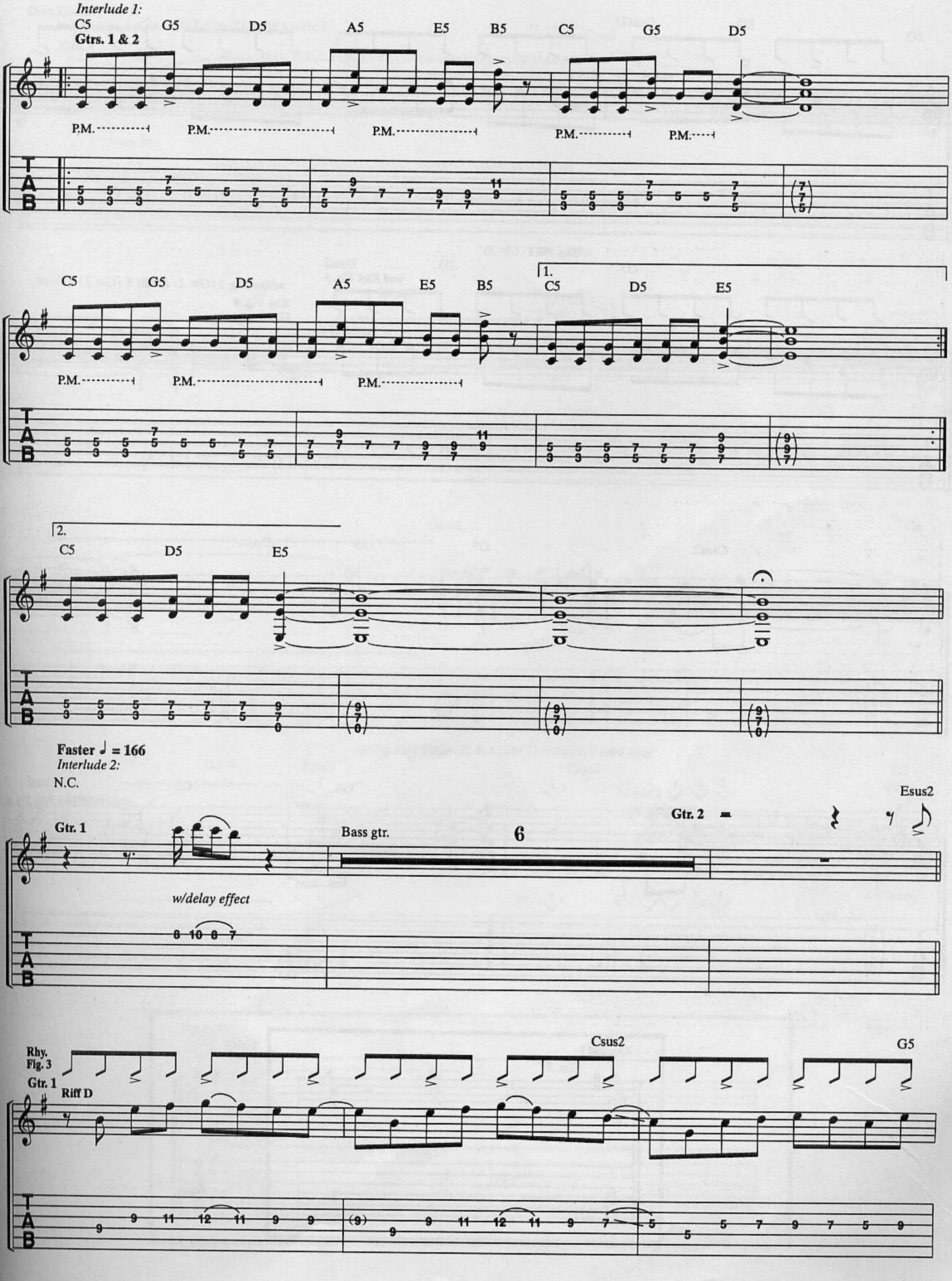

Do you think you've lost your self - es - teem and your self - re - spect? What can you ex - pect?
TAB

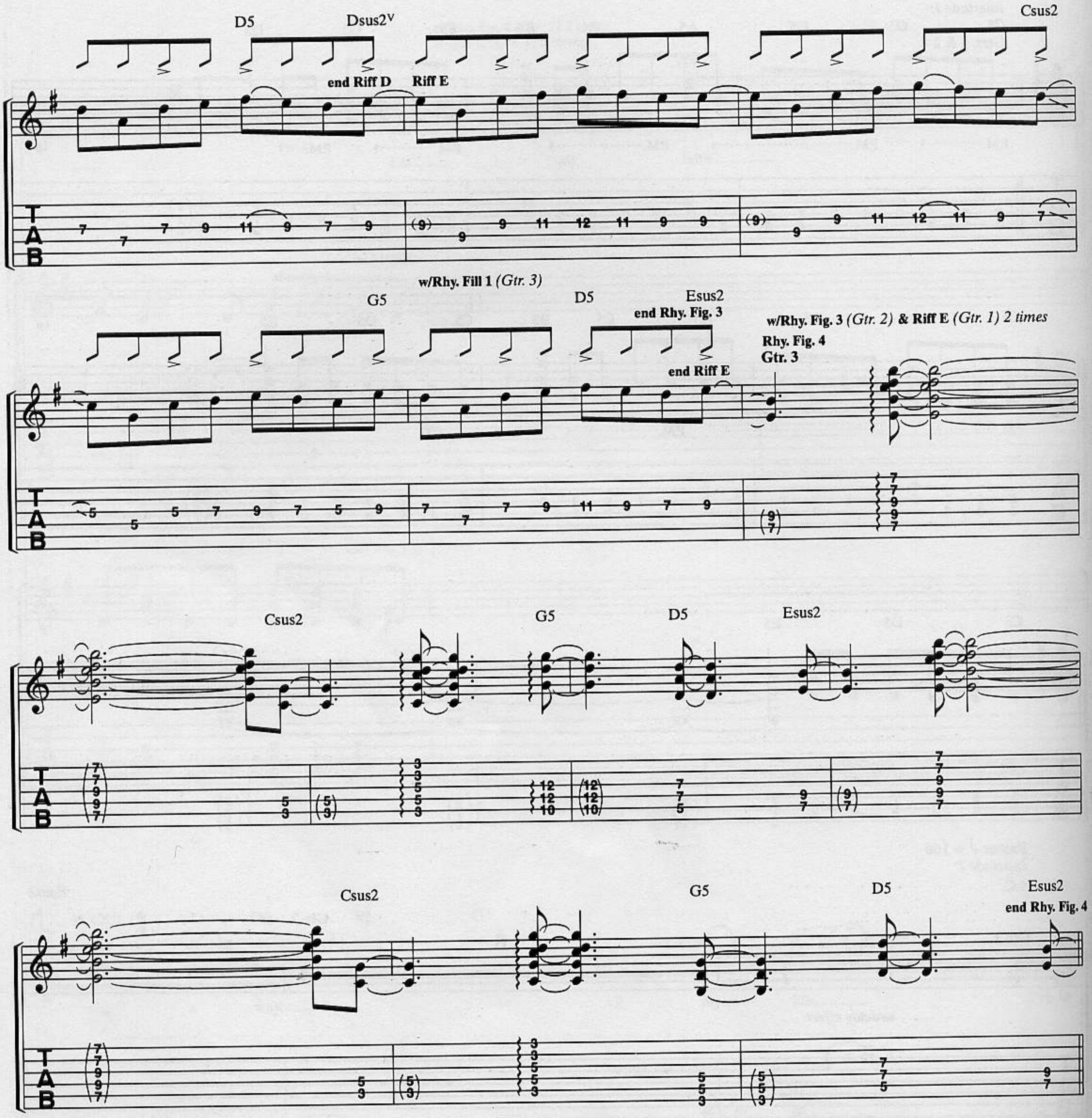
Pre-Chorus:
w/Rhy. Figs. 1 *(Gtr. 3)* **& 1A** *(Gtrs. 1 & 2)*

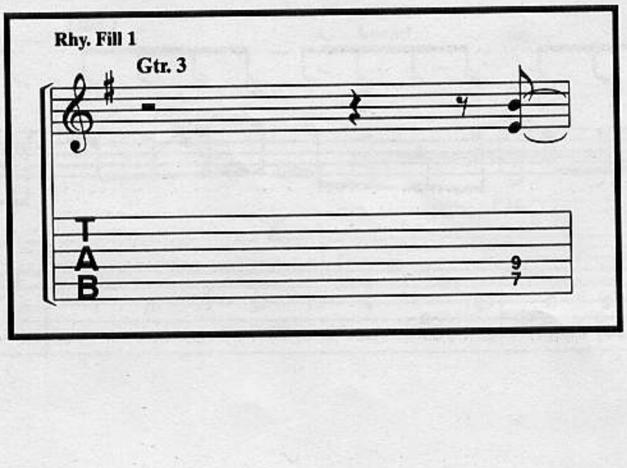

Asus2
Asus2(♯5)
A6(♭7)
A7sus2
All my life I've run a - way.
Asus2
Asus2(♯5)
A6(♭7)
A7sus2
All my life I've tried to hide a - way.
Dsus2
Gtr. 3
Dsus2(♯5)
D6(♭7)
All my life I've run a - way.
Gtrs. 1 & 2
TAB
D7sus2
Dsus2
Dsus2(♯5)
All my life I've
TAB


D6/9(♭3)
D7sus2
tried to hide a - way.
Slower ♩ = 96
𝄋
N.C.(Em)
*Gtrs. 1 & 2
*Gtr. 3 tacet.
Double-time ♩ = 116
Chorus:
(♪=♩)
E5
G5
C5
D5
All my life I've run a - stray.
Riff C
Gtr. 1
Rhy. Fig. 2
Gtr. 2
P.M.
T
A
B

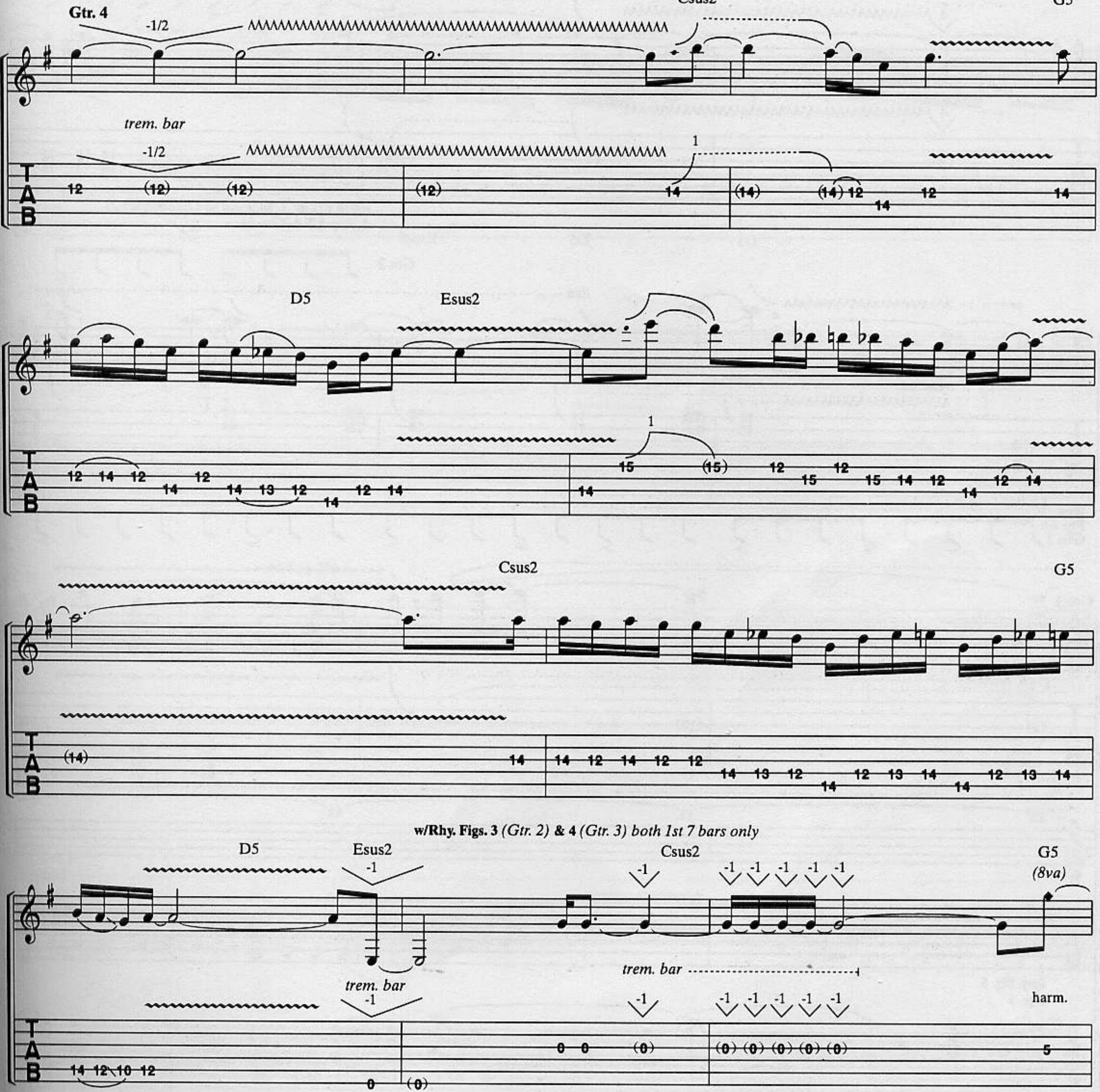

w/Rhy. Fig. 2 (Gtr. 2) 2 times
& Riff C (Gtr. 1) 3 times
E5
G5
Let
my
faith
end Riff C
T
A
B
(4)
5
5
4
5
4
5
end Rhy. Fig. 2
P.M.
P.M.
T
A
B
5
7
7
5
5
7
7
5
7
7
5
7
7
5
6
C5
D5
E5
G5
slip
a -
way.
All
my
life
I've
w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only
C5
D5
E5
G5
run
a -
stray.
Al - lowed
my
faith
to
⑤
5fr.
D
To Coda
C5
D5
Gtr. 2
P.M.
D5
drift
a
-
way.


Interlude 1:
C5 G5 D5 A5 E5 B5 C5 G5 D5
Gtrs. 1 & 2
P.M.
C5 G5 D5 A5 E5 B5
1.
C5 D5 E5
2.
C5 D5 E5
Faster ♩ = 166
Interlude 2:
N.C.
Gtr. 1
w/delay effect
Bass gtr.
6
Gtr. 2
Esus2
Rhy. Fig. 3
Gtr. 1
Riff D
Csus2
G5

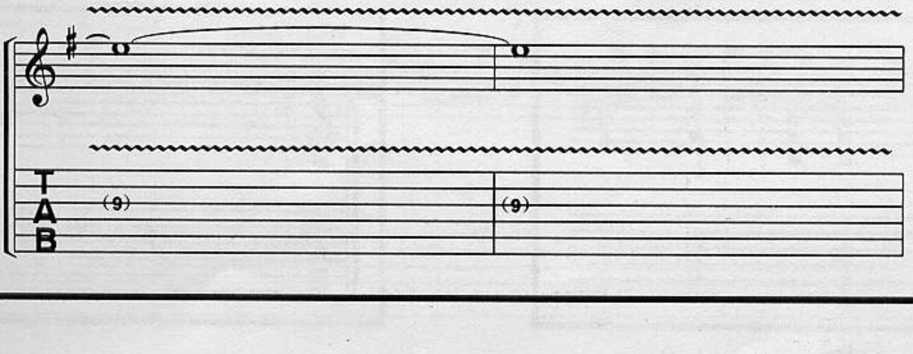

D5
Dsus2V
end Riff D
Riff E
Csus2
w/Rhy. Fill 1 (Gtr. 3)
G5
D5
Esus2
end Rhy. Fig. 3
end Riff E
w/Rhy. Fig. 3 (Gtr. 2) & Riff E (Gtr. 1) 2 times
Rhy. Fig. 4
Gtr. 3
Csus2
G5
D5
Esus2
Csus2
G5
D5
Esus2
end Rhy. Fig. 4
TAB

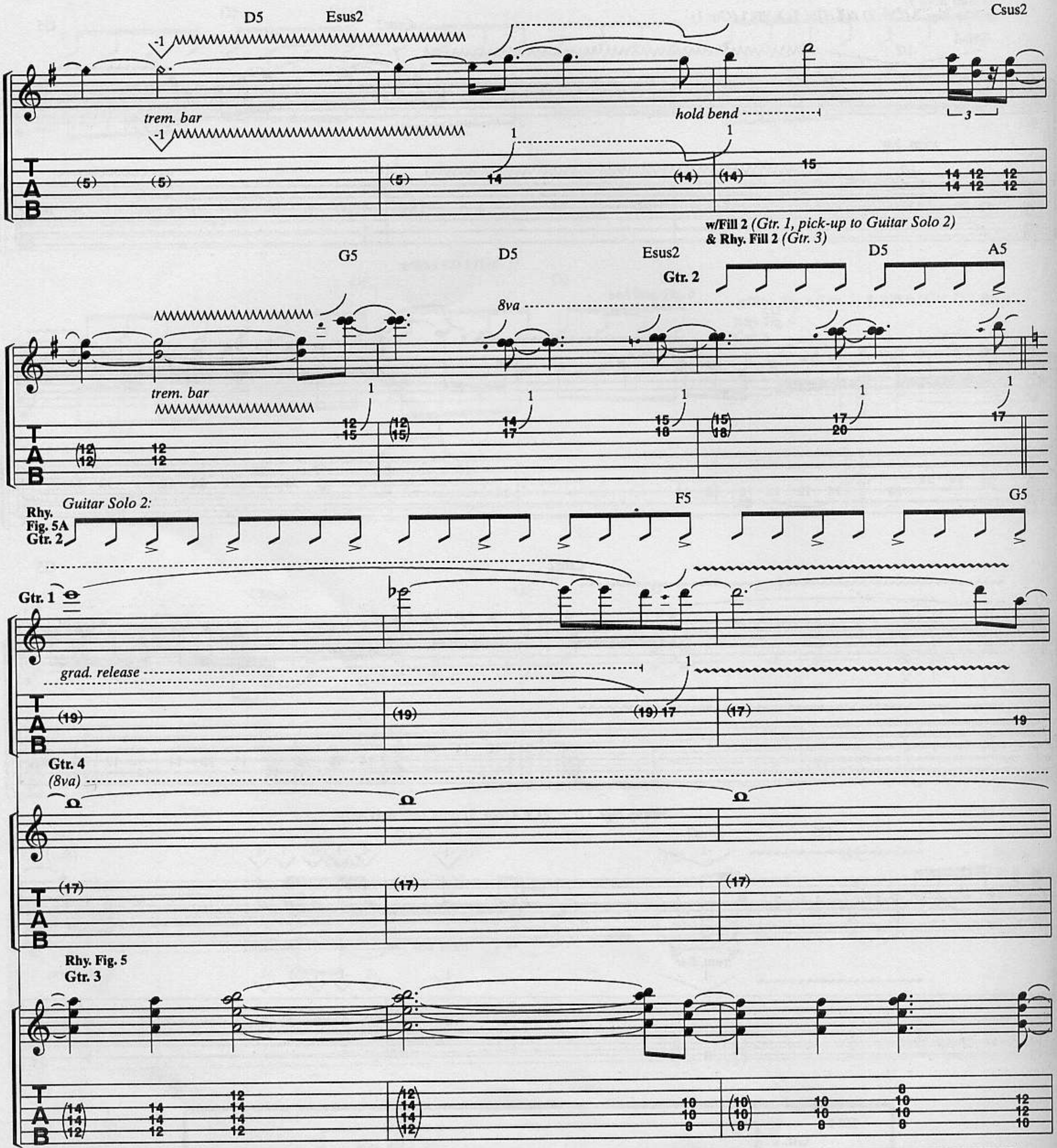

Rhy. Fill 1
Gtr. 3
TAB

Guitar Solo 1:
w/Rhy. Figs. 3 *(Gtr. 2)* **& 4** *(Gtr. 3)* **& Fill 1** *(Gtr. 1)*

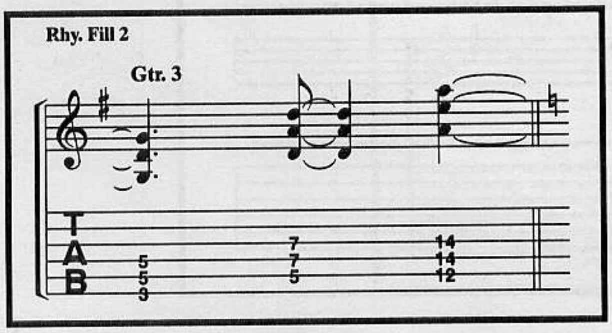

Gtr. 4
-1/2
Csus2
G5
trem. bar
-1/2
1
T
A
B
12 (12) (12) (12) 14 (14) (14) 12 14 12 14
D5
Esus2
1
12 14 12 14 12 14 13 12 14 12 14
14 15 (15) 12 15 12 15 14 12 14 12 14
Csus2
G5
(14) 14
14 12 14 12 12 14 13 12 14 12 13 14 14 12 13 14
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only
D5
Esus2
-1
Csus2
-1
-1 -1 -1 -1 -1
G5
(8va)
trem. bar
-1
trem. bar
-1
-1 -1 -1 -1 -1
harm.
14 12 10 12 0 (0)
0 0 (0) (0) (0) (0) (0) (0) 5

Fill 1

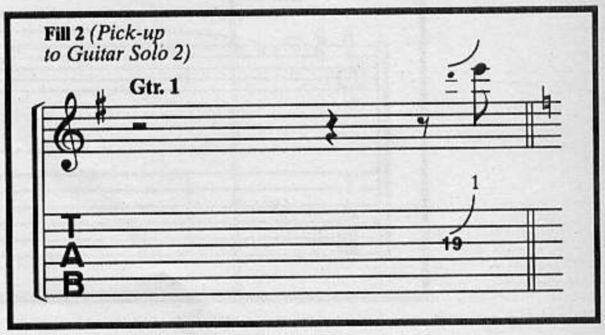


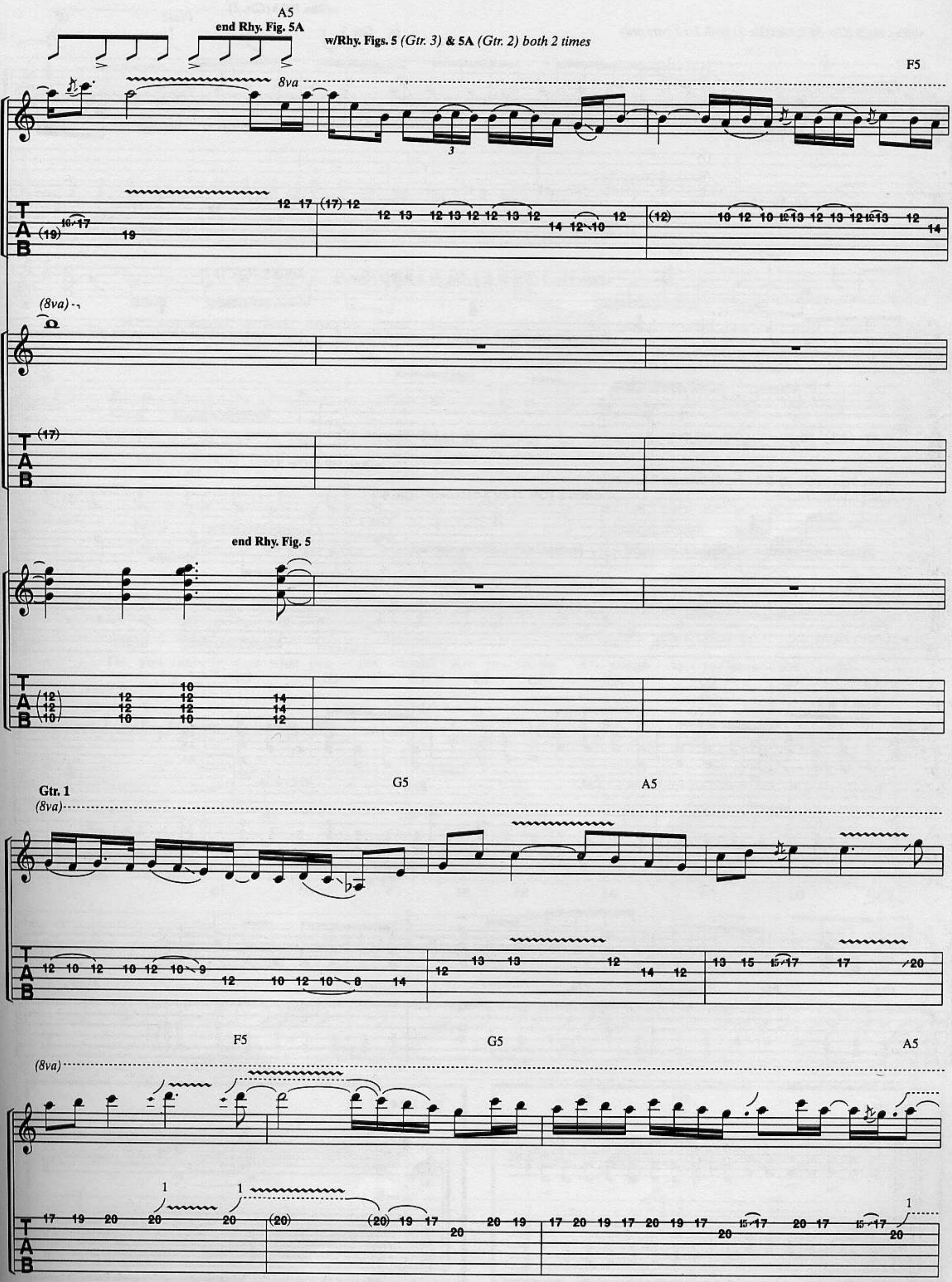

D5
Esus2
Csus2
-1
trem. bar
hold bend
3
1
w/Fill 2 (Gtr. 1, pick-up to Guitar Solo 2) & Rhy. Fill 2 (Gtr. 3)
G5
D5
Esus2
D5
A5
Gtr. 2
8va
trem. bar
Rhy. Fig. 5A Gtr. 2
Guitar Solo 2:
F5
G5
Gtr. 1
grad. release
Gtr. 4
(8va)
Rhy. Fig. 5
Gtr. 3
T
A
B

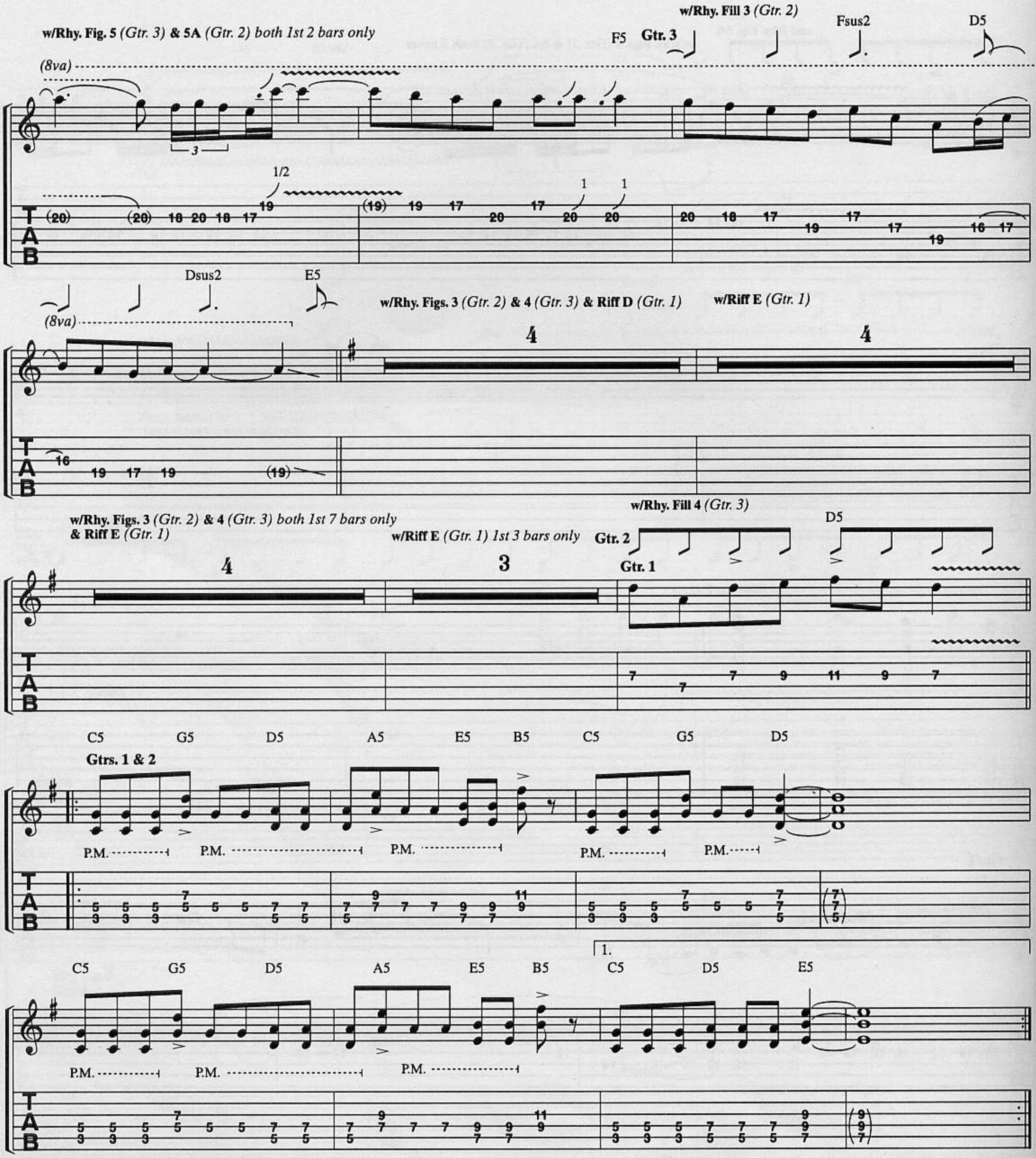
Rhy. Fill 2

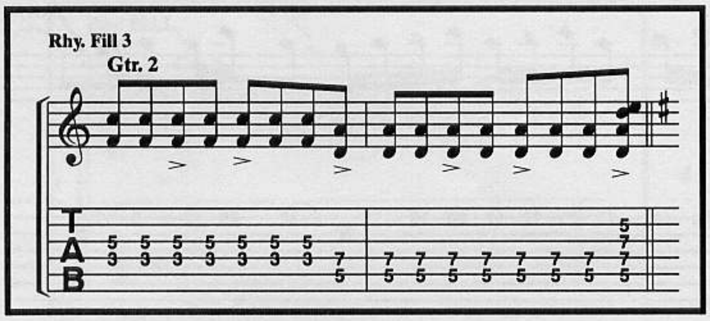


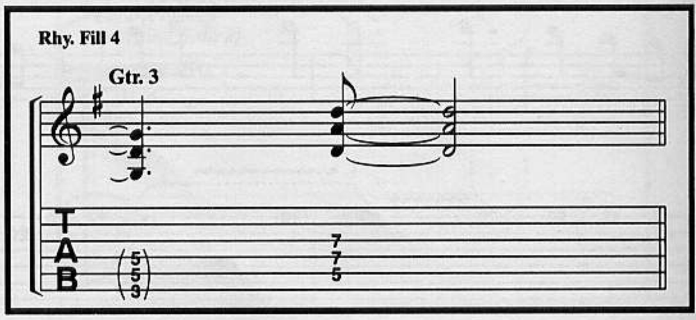
Fill 2 *(Pick-up to Guitar Solo 2)*

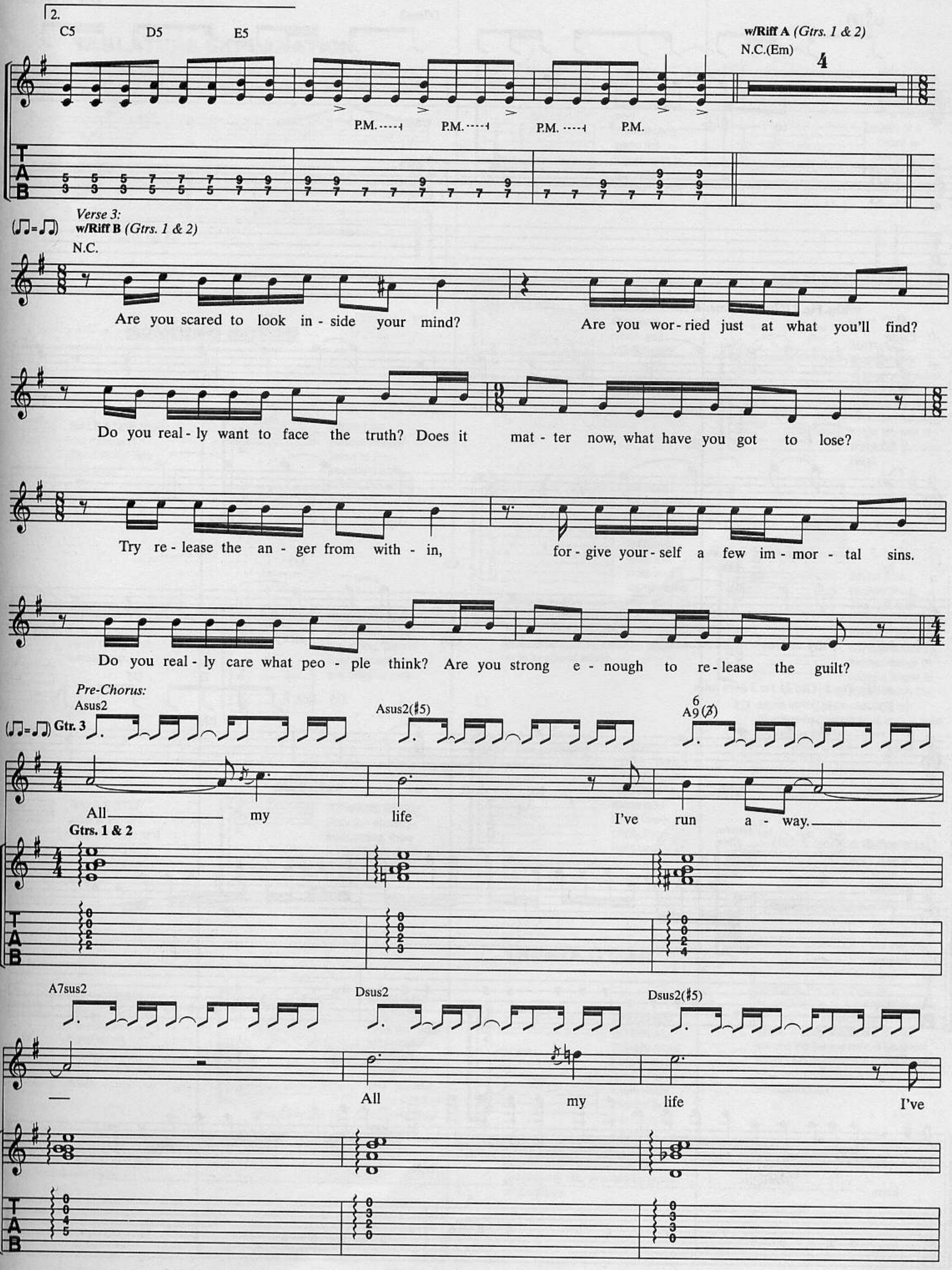

Gtr. 1
1
19
T
A
B

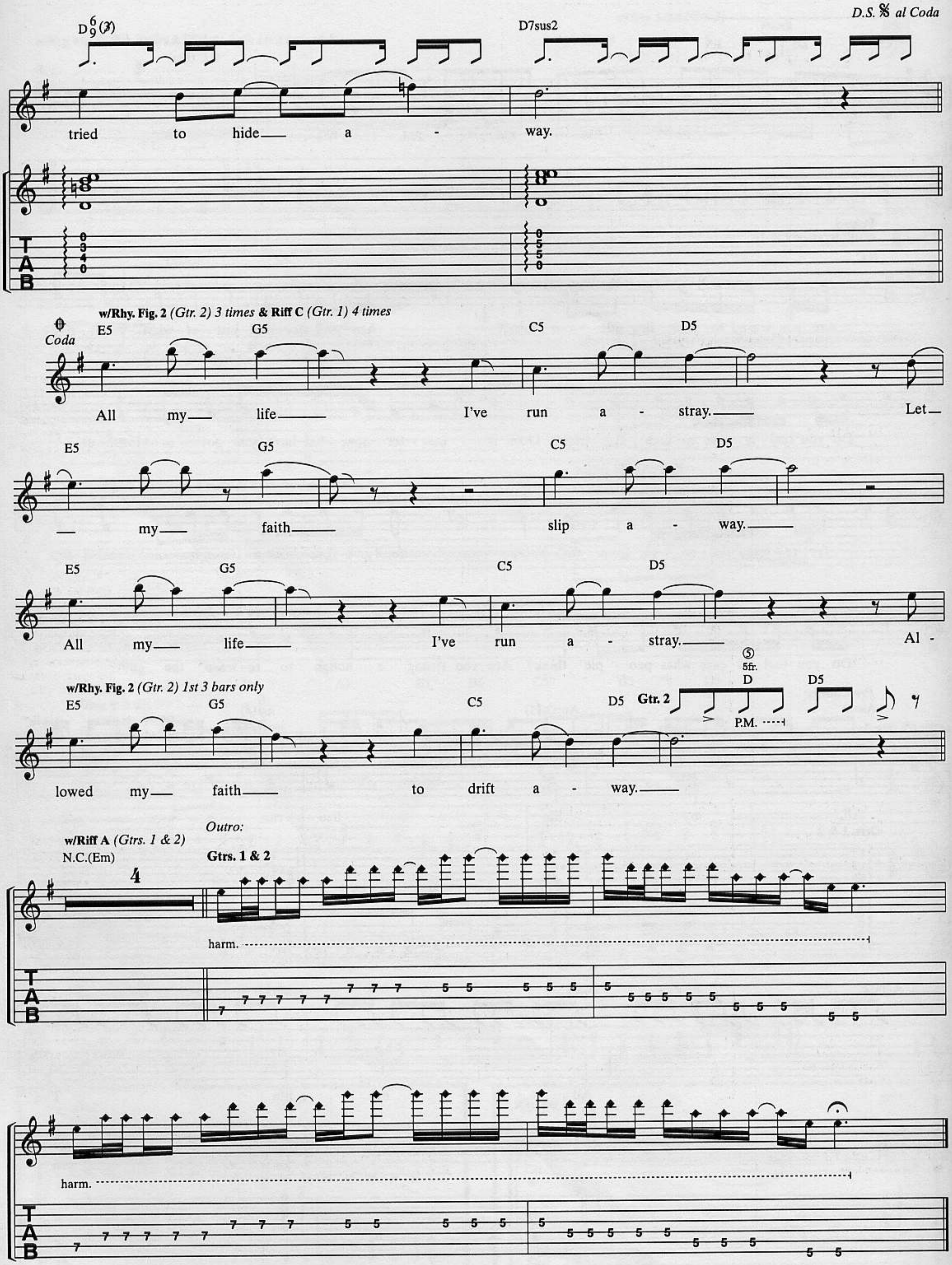

A5
end Rhy. Fig. 5A
w/Rhy. Figs. 5 (Gtr. 3) & 5A (Gtr. 2) both 2 times
8va
F5
3
(8va)
end Rhy. Fig. 5
Gtr. 1
(8va)
G5
A5
(8va)
F5
G5
A5
1
1
1


w/Rhy. Fig. 5 (Gtr. 3) & 5A (Gtr. 2) both 1st 2 bars only
w/Rhy. Fill 3 (Gtr. 2)
F5
Gtr. 3
Fsus2
D5
(8va)
1/2
1
1
Dsus2
E5
(8va)
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Riff D (Gtr. 1)
w/Riff E (Gtr. 1)
4
4
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only
& Riff E (Gtr. 1)
w/Riff E (Gtr. 1) 1st 3 bars only
w/Rhy. Fill 4 (Gtr. 3)
Gtr. 2
D5
Gtr. 1
4
3
C5
G5
D5
A5
E5
B5
C5
G5
D5
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.
P.M.
C5
G5
D5
A5
E5
B5
1.
C5
D5
E5
P.M.
P.M.
P.M.


Rhy. Fill 3
Gtr. 2


Rhy. Fill 4
Gtr. 3


2.
C5
D5
E5
w/Riff A (Gtrs. 1 & 2)
N.C.(Em)
4
P.M.
P.M.
P.M.
P.M.
Verse 3:
w/Riff B (Gtrs. 1 & 2)
N.C.
Are you scared to look in - side your mind?
Are you wor - ried just at what you'll find?
Do you real - ly want to face the truth? Does it
mat - ter now, what have you got to lose?
Try re - lease the an - ger from with - in,
for - give your - self a few im - mor - tal sins.
Do you real - ly care what peo - ple think? Are you strong
e - nough to re - lease the guilt?
Pre-Chorus:
Asus2
Gtr. 3
Asus2(♯5)
6
A9(∅)
All my life I've run a - way.
Gtrs. 1 & 2
A7sus2
Dsus2
Dsus2(♯5)
All my life I've


D.S. 𝄋 al Coda
D6/9(3)
D7sus2
tried to hide a - way.
T
A
B
w/Rhy. Fig. 2 (Gtr. 2) 3 times & Riff C (Gtr. 1) 4 times
Coda
E5
G5
C5
D5
All my life I've run a - stray. Let
my faith slip a - way.
All my life I've run a - stray. Al -
w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only
Gtr. 2
5fr.
D
P.M.
lowed my faith to drift a - way.
w/Riff A (Gtrs. 1 & 2)
N.C.(Em)
Outro:
Gtrs. 1 & 2
4
harm.